

Bible Schools and Social Worship.

By ISAIAH BALTZELL.

DAYTON, OHIO.

United Brethren Publishing House. 1886.

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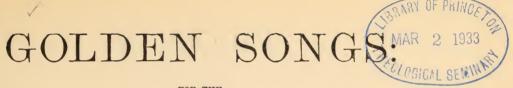
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FOR THE

Sabbath-School, Sanctuary, and Social Morshiy,

V, BY

Rev. I. BALTZELL.

Author of "Choral Gems," "Camp-Meeting Singer," etc.

INCLUDING AN

ELEMENTARY AND PRACTICAL DEPARTMENT

OF THE

THEORY OF MUSIC,

By J. H. KURZENKNABE.

Containing an easy system of teaching the Elements of Music, simplifying its notation, and bringing within the comprehension of all who desire a knowledge of this science,—the art of reading music at sight.

DAYTON, O .:

W. J. SHUEY,

PREFACE.

In the preparation of these "Golden Songs," the author has constantly aimed to have each song illustrate or enforce some great Bible truth. Every piece of music found in this book can and will be sung in every Sunday-school where it is introduced. Not a single song has been put in merely to "fill up," but with the idea of adaptation and merit. This is our apology for the title, "Golden Songs."

An entirely new feature is introduced, which we believe will meet a want long felt among Sunday-school workers, *i. e.*, a complete and thorough course of Elements of Vocal Music, prepared by Prof. Kurzenknabe, one of the most successful teachers of the art of Reading Music at sight. These rudimental pages will appear shortly in a new Sunday-school singing book, to be called the "Reward," by the author of these elements.

The blessing of God, the Father, has been constantly sought during the progress of this book; and it is now sent out as a candidate for the favor of the lovers of sacred song, with the earnest prayer that, under God, it may prove a real blessing to all who may sing its "Golden Songs" "with the spirit and the understanding also."

Our sincere thanks are due the numerous contributors to these pages, as well as to those authors who have kindly permitted the use of popular Sunday-school songs.

HARRISBURG, PA., March, 1874.

I. BALTZELL.

ELEMENTARY DEPARTMENT.

A simplified system of Musical Notation, being a Guide to the Art of Reading Music at Sight.

LESSON I.

Introduction.—A musical sound is called a Tone.

Distinctions.—On examination, it will be perceived that there are certain distinctions.

A tone may be Long or Short.
It may be High or Low.
It may be Soft or Loud.

Property.—If this be so, then a tone must have three conditions of existence, or three properties belonging to it.

The one being Length.

Another Pitch.

A third Force or Power.

No tone can exist without Length, nor without Pitch, nor without Power.

Departments.—These three properties, Length, Pitch and Power, lead us to three grand divisions, or departments in the Science of Music.

The one treating of Length,
" " Pitch,
" Power,

Rhythmics.—From the Greek, signifying "to flow," measured movement.

Melodics.—From the same, meaning "a song, or poem,"—a tune.

Dynamics.—From the same, signifying "to be able," Power, Expression.

Teacher and Pupil.

Q. What is a musical sound called?

A. A tone.

Q. What distinctions are perceived on examination of a tone?

A. It may be Long or Short.

"""
High or Low.
Soft or Loud.

Q. What essential properties belong to every tone?

A. Length, Pitch, Force or Power. Q. Can a tone exist without Length?

A. No. O. Can

Q. Can it exist without Pitch?

A. No.

Q. Can it exist without Power?

A. No.

Q. How many departments have we in Music?

A. Three.

Q. What are they?

A. Rhythmics, Melodics, Dynamics.

Q. Which department treats of Length?

A. Rhythmics.

Q. Which department treats of Pitch?

A. Melodics.

Q. Which of Force or Power?

A. Dynamics.

Q. From what language are the names of these departments taken?

A. From the Greek.

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LESSON II.

RHYTHMICS.

Any two bars | | | | | are called Double Bars. Bars show us the boundary of a measure.

Double Bars are used at the close of an exercise.

Time.—Measures, and parts of the same, may be indicated,—to the ear, by counting,—to the eye, by certain movements of the hand, called Beats. (Beating time.)

Double Measure.—A measure having two beats, the one a downward, and the other an upward one, is called Double Measure,—a slight stress of voice, called Accent, falls on the downward beat.

(Beating time is usually done with the right hand.)

Triple Measure,—Has three beats; Down, Left, Up.

The accent falls on the down beat.

Quadruple Measure.—Has four beats; Down, Left, Right, Up.

The main accent belongs to the first, and a slight third.

accent to the third beat.

Sextuple Measure.—Has six beats, it is, however, usually kept by only two,—Down, Up, calculating three to each beat. Accent on first and fourth.

Teacher and Pupil.

- Q. What are certain perpendicular lines in music called? A. Bars.
 - Q. The space between them?
 - A. Measures.
 - Q. What the two bars together?
 - A. Double Bars.
- Q. How are Measures or parts of the same indicated to the eye?
 - A. By certain movements of the hand, called Beats.
 - Q. How many beats has Double Measure?
 - A. Two.
 - Q. How are they made?
 - A. Down, Up.
 - Q. Which beat must receive the accent?
 - A. The down beat.
 - Q. How many beats in Triple Measure.
 - A. Three.
 - Q. How are they made?
 - A. Down, Left, Up.
 - Q. Where does the accent belong? A. To the down beat.
 - Q. How many beats in Quadruple Measure?
 - A. Four.
 - Q. How are they made?
 - A. Down, Left, Right, Up.
 - Q. Where do the accents belong?

 A. The main accent on the first, as light one on the
- Q. How many beats are usually given to Sextuple Measure?
- A. Two; Down, Up.
- Q. Where does the accent belong?
- A. To both beats.

LESSON III.

RHYTHMICS.

Notes.—Characters, indicating a certain length, that a tone should be held (or sounded), are called Notes.

Notes, then, represent the length of certain tones.

You could not tell by a note alone, how high or low, nor how soft or loud, to sound the same; we can only tell how long a certain tone should be sounded.

They are usually given the time or duration of distinct counting, or to the beating of the pulse of a healthy person.

Notes with an open head and stem are called Half Notes.

They are in value double the length of Quarter

notes.

Notes with simply an open head o o o o are called Whole Notes. They represent double the length of Half notes, or are four times as long as Quarters.

Notes having one hook \(\) are called Eighth Notes. They represent one-half the value of Quarters.

Notes being distinguished by two hooks,

They represent one-half the value of Eighth notes; it requires four of them to equal in time one Quarter.

Teacher and Pupil.

- Q. What are the Characters called which represent the length of tones?
 - A. Notes.
- Q. Can we tell by a note alone how high or low to sound a tone?
 - A. No.
 - Q. Can we tell by it alone how soft or loud to sound?
 - Q. What then does a note alone indicate?
 - A. Length.
 Q. How can you tell a Quarter note?

A. By a closed head and stem.

Q. What is the time usually given to a Quarter note?

A. The time of distinct counting.

- Q. Does it make any difference if the stem is up or downward?
 - A. No.
 - Q. How can you tell a Half note?
 A. By an open head and stem.
- Q. How many Quarter notes in value are represented by a Half note?
 - A. A Half note is equal to two Quarters. Q. How can you tell a Whole note?

A. By an open head.

- Q. How many Half notes are represented here?
- A. Two.
- Q. How many Quarters?
- A. Four.
- Q. How do we know Eighth notes?
- A. They are distinguished by one hook.

 Q. How many belong to the time of a Quarter?
- A. Two.
- Q. How can we tell Sixteenth notes?
- A. By two hooks.

Notes with three hooks attached are called Thirty-second Notes.

They are one-half the value of Sixteenths, one-fourth of one Eighth note; it requires the time of eight of them to one Quarter note.

Sixty-fourth notes are not generally used in vocal

music, they have four hooks.

Any of the foregoing notes may be prolonged to one-half of their value by adding a dot, thus:

equals , , , equals .

A second dot adds one-half of the value of the first, thus: dequals def, or def. equals

When the figure 3 occurs above or

under any three notes they are called Triplets,

these three notes represent the time of only two, or are to be sounded to the same time it would require for only two of those notes. They generally occur to words like merrily, cheerily, etc.

LESSON IV.

RHYTHMICS.

Rests.—Characters representing a certain length of Silence are called *Rests*.

The following Rests represent the same time or duration of silence as the corresponding notes do of tones.

Teacher and Pupil.

Q. How Thirty-seconds?

A. By three hooks.

Q. What is the use of a Dot, when it follows immediately after a note?

A. It adds one-half to its value.

.Q. How many Quarters equal a dotted Half note.

A. Three.

Q. How many Eighths a dotted Quarter?

A. Three.

Q. What is the use of a second dot.

A. It adds one-half to the value of the first dot.

Q. What are three notes together, with the figure three above or below the same called?

A. Triplets.

Q. How is the value of these notes as regarding time affected?

A. They represent the time of only two of the same

notes.

Q. To what words do Triplets usually occur?

A. Merrily, cheerily, etc.
Sometimes Triplets may be represented by only two

notes, thus: (a); here we have, however, three eighths, as well as in the example. The figure 3 effects the value of the notes, making them triplets.

Q. What are the characters standing for silence called?

A. Rests.

Q. How is the time of rests kept in comparison to the corresponding notes?

A. It is the same.

A character under the line, — called a Whole Rest.

A character above the line, - is called a Half Rest.

Turned to the right, TTT Quarter Rest.

Turned to the left, 7777 Eighth Rest.

Two hooks, 3 3 3 3, Sixteenth Rest.

Three hooks, 3333, Thirty-second Rest.

A peculiar feature of the whole rest is, that it not only represents the equal of two halfs or four quarters, but it also represents a whole measure rest, no matter what kind of time is given.

By Rests, as well as by Notes, the time ought to be kept prompt; no sluggish movement can be allowed in music; give full value to every Note and Rest, but no more.

LESSON V.

RHYTHMICS.

Varieties of Measure.—Measures are indicated by the use of figures in the form of fractions.

The upper figure represents the number of Beats, or what kind of measures we have, the lower figure represents the variety of measure, the kind of Notes, or the equal of which is required to each Beat.

There is no difference to the ear, as regards variety of measure, the difference is only seemingly so to the eye.

Teacher and Pupil.

Q. How can you tell a Whole rest?

A. It is under the line.

Q. How a Half rest? A. It is above the line.

A. It is above the line.

Q. How a Quarter?
A. Turned to the right.

Q. How an Eighth?
A. Turned to the Left.

Q. How can we tell a Sixteenth rest?

A. It is known by two hooks.

Q. How a Thirty-second?

A. By three hooks.

Q. What peculiar use do we have by a Whole rest?

A. It represents also a Measure rest.

Q. Does it not make a difference what kind of time or measure is given? A. No.

Q. Ought we to allow any sluggish movement by

either notes or rests? A. No.

Q. How should the movement be?

A. Prompt?

Q. Must full value be given to Notes and Rests?

A. Yes.

Q. How is Measure or Time indicated?

A. By the use of figures.

Q. What form do these figures assume?

A. The form of fractions.

Q. Which figure tells the kind of measure?

A. The upper.

Q. Which the variety?

A. The lower.

Q. Is there any difference as regards varieties of measure?

A. No. The difference is only seemingly so to the eye, there is none to the ear.

Tabular view of varieties of measure.

$\frac{2}{2}$	3 2	42	$\frac{6}{4}$
2 4 2 8	$\frac{3}{4}$	4/4	64 68 98
. <u>2</u>	$\frac{3}{8}$	<u>4</u> 8	$\frac{9}{8}$

Suppose a certain Tune should be written in $\frac{2}{4}$

time, and then again in $\frac{2}{8}$, the first will not be sung slower than the latter would be, it makes no difference as to time, whether a beat must be made to each Quarter or Eighth, the lower figure simply says, that an Eighth note, or that a Quarter is required to each beat.

You would sing a hymn as fast in one as the other, the movement is the same.

LESSON VI.

MELODICS.

The Scale.—When we consider Tones in regard to their relative pitch, higher or lower, or better to say, in a certain series, ascending, and descending in regular order, we form the *Diatonic Scale*.

The scale consists of the number of eight tones in regular succession, named from the lower upward, thus: one, two, three, four, five, six, seren, eight; the eight, would, however, become one again in a next higher ascending scale.

Intervals.—The difference of pitch between any of the tones of the Scale is called an Interval.

Teacher and Pupil.

- Q. Would a tune be sung just as fast, or the movement be the same whether $\frac{2}{4}$ or $\frac{2}{8}$ measure?
 - A. Yes.

Q. How can we then tell whether to sing faster or slower in certain parts of a tune.

A. There are generally certain signs and expressions, as well as the style of the movement provided for.

However, the words must be consulted (if in vocal music), what kind of movement will bring out the truest expression.

- Q. What department have we so far been studying?
- A. Rhythmics.
- Q. How do you know.
- A. The subject is Length.
- Q. What is a certain series of tones ascending or descending in regular progression called?
 - A. The Diatonic scale.
 - Q. Of how many tones does this scale consist?
 - A. Of eight.
 - Q. How are they named?
 - A. From the lower upward; one, two, etc.
 - Q. What peculiarity is noticed by the eight?
- A. It becomes one again of a next higher ascending scale.
- Q. What is the difference between any two tones of the Scale called?
 - A. An Interval.
 - Q. Are these Intervals all alike?
 - A. No, some are longer, others smaller.

Steps and Half-steps.—There are two kinds of Intervals, larger and smaller, in the regular progression of the Diatonic Scale, the larger ones are called Steps, the smaller, Half-steps.

The first half-step is found between the tones three and four; the second, between seven and eight; the other five Intervals are Steps.

The Diatonic Scale then represents seven Intervals, five of them being steps, two of them half-steps.

Teacher and Pupil.

Q. What are the large ones called? A. Steps.

Q. The smaller are said to be what? A. Half-steps.
 Q. How many Steps and Half-steps have we in the Diatonic scale? A. Five steps and two half-steps.

Q. How many intervals altogether? A. Seven.

Q. Where do you find the Half-steps.

A. Between three and four, seven and eight.

Q. Where the steps?

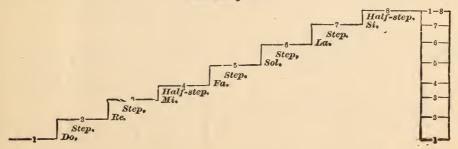
A. Between one and two, two and three, four and five, five and six, six and seven.

Q. What is the Diatonic scale sometimes called?

A. A musical ladder.

MUSICAL LADDER FORMING THE TONES OF THE DIATONIC SCALE.

Ascending Scale,



LESSON VII.

MELODICS.

Syllables.—As an aid to all who wish to learn to read music, especially in classes, the following syllables are used in connection with the tones of the Diatonic scale. (Be it, however, clearly understood, that these syllables are not the names of these tones, but are only used to name the relative pitch of the tones in any Scale, in order to simplify the reading of Music.)

SYLLABLES.

Do, Re, Mi, Fa, Sol, La, Si, Do. 1, 2, 3, 4, 5, 6, 7, 8.

These are Italian syllables, and are pronounced,-

Doe, Ray, Mee, Faw, Sole, Law, See, Doe.

1, 2, 3, 4, 5, 6, 7,8 or 1, 7, 6, 1, 2, 3, 4, 5, La, Si, Do, Si, La, Sol, Fa, Mi, Re, Do, Re, Mi, Fa, Sol, La, Sol, Fa, Mi, Re, Do, Descending Scale Ascending Scale.

SYLLABLES OF THE SCALE

We have now the Scale represented,

1st. By the names of the tones of the same, thus: one, two, three, four, five, six, seven, eight.

2d. By the syllables.

Do, Re, Mi, Fa, Sol, La, Si, Do.

Note.-The idea presented to the pupil by the introduction of the syllables is, the association of the tones of the Scale with the syllables becomes so intimate with the Pitch, as to call the same instantly to mind.

Teacher and Pupil.

Q. What are the syllables called which are used in vocal music to aid the pupil in reading the same?

A. Do, Re, Mi, Fa, Sol, La, Si, Do.

Q. Are they the names of tones?

A. No.

Q. What do they represent, or name?

A. The relative Pitch of the tones of the Scale.

Q. From what language are they taken?

A. From the Italian.

Q. Which is the first? A. Do. Q. Which the second? A. Re. Q. Which are alike in name?

A. The first and eight.

Sing the tones of the Scale, using the syllables, (taking care to pronounce the same correctly, not saying Sal for Sol, etc.; articulate distinctly so every tone is separate.)

Do, Re, Mi, Fa, Sol, La, Si, Do. Also the following by syllables.

Do. Re.

1, 2, 3, 4, 5, 6, 7, 8.

Do, Mi.

1, 3, 2, 3, 2, 1, 3, 2, 1.

1, 2, 3, 4, 1, 4, 1, 2, 1, 4, 1, 3, 4, 3, 2, 1.

1, 2, 3, 4, 5, 4, 5, 3, 5, 2, 5, 1, 5, 3, 1.

1, 3, 5, 6, 1, 6, 5, 6, 4, 6, 3, 6, 2, 6, 1. 1, 2, 3, 4, 5, 6, 7, 1, 7, 2, 7, 3, 7, 4, 7, 5, **7**, **6**,

1, 3, 5, 8, 5, 3, 1, 2, 3, 1, 3, 4, 1, 4, 5, 1, 5, 8. 1, 3, 2, 4, 3, 5, 4, 6, 5, 7, 6, 8, 7, 6, 5, 4, 3, 2, 1.

1, 4, 6, 8, 6, 4, 1, 3, 6, 8, 6, 3, 1.

O. What is the correct and distinct sounding of each tone of the Scale called?

A. Good articulation.

LESSON VIII.

MELODICS.

Staff.—There being eight tones, each differing in pitch from the other, we must have something to represent this difference; and for this purpose, we have five parallel lines with the four intervening spaces, called the Staff.

Degrees.-Each line, and every space, is called a Degree: thus we have nine degrees on the staff, five of them being lines, and four, spaces.

They count from the lower one upward; thus the first line is the first degree, the first space is the second, etc.

Added Lines and Spaces.—There are often small lines added above or below the staff, and between the same are caused the added spaces.

(Remember that the Staff is complete with its five lines and four spaces.)

THE STAFF COMPLETE.

Degree	8.				0
	$-\frac{1}{2}$ -3	4-5-	- 6 -7-	8	
1		•			
THE STAFF	WITH	ADDED	LINES	AND	SPACES.
				added	line abov space abo

1st added space below.

—1st added line below.

—2d ditto.

Q. Is the staff of a Rhythmic or a Melodic character?

Q. Do the small lines and spaces above or below

Q. What other name than the first line could you

Teacher and Pupil.

Q. What are the five lines and four spaces called?

Q. How many degrees does the Staff consist of?

Q. How many of them are lines?

Q. What does the Staff represent?

the staff belong to it, or are they added?

A. The difference of Pitch.

Q. How many spaces?

A. They are added.

A. Melodic.

give for the same? A. First degree.

A. The Staff.

A. Nine.

A. Five.

A. Four.

Q. Why? A. It represents Pitch.

Q. For the first space? A. Second degree.

Q. Is the representation of the Staff here given, with its added lines or spaces complete, as regards the compass usually comprised in vocal music?

A. Yes, it is.

Q. Is the lower line always the first? A. Yes.



The above represents the Staff, with added lines and spaces, on which all vocal music is written.

LESSON IX.

MELODICS.

Cleffs.—As there is a marked difference between the adult male and female voice, and in order to give each class of voices their separate staff, we will introduce characters representing its appropriate class.

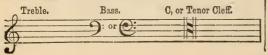
These characters, so to say, give us the Key to the voices to be represented, they are called *Cleffs*.

The Treble Cleff represents the staff suited in pitch to female and childrens' voices.

The Bass Cleff 9, or @: represents the staff suited in pitch to the adult male voice.

For the purpose of simplifying the reading of music for the higher male voices, a separate cleff is sometimes given, called the C Cleff, or Tenor.

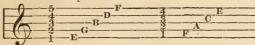
The Staff with the different cleffs.



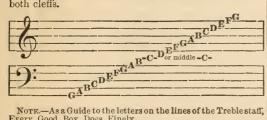
Teacher and Pupil.

- Q. Which other line beside 1 and 5 is easily distinguished?
 - A. The 3d, it being in the centre.
- Q. What are the characters called which indicate the class of voices represented by the staff?
 - A. Cleffs.
 - Q. Which Cleff represents female voices?
 - A. The Treble.
 - Q. Which the adult male?
 - A. The Bass.
- Q. Which class of male voices is represented by the C, or Tenor cleff?
 - A. The higher males voices.
- Q. By what is the Pitch of the staff named in either cleff?
- A. By the first seven letters of the alphabet, A, B, C, etc.
- Q. Does the Pitch, or the letters representing the same ever change, or are they always the same?
- A. They never change the pitch of their natural degrees.

The different Pitches are named by the first seven letters of the alphabet.



The compass of the human voice represented in both cleffs.



Note .- As a Guide to the letters on the lines of the Treble staff. Every, Good, Boy, Does, Finely.

The Treble cleff on the staff, with added lines and spaces.



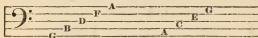
Teacher and Pupil.

- Q. What is the first line of the staff in the Treble cleff called?
 - A. E: 2d line, G: 3d, B: 4th, D: 5th, F.
 - Q. What five words would form a Guide?
 - A. Every, Good, Boy, Does, Finely.
 - Q. What word do the four spaces spell?
 - A. F. A. C. E.-Face.
 - Q. The Treble cleff winds around which line?
 - A. The second.
 - Q. What is its name?
 - A. G.
 - Q. What is this Cleff sometimes called?
 - A. The G cleff.
- Q. What other name has the middle line between the Bass and Treble cleff?
 - A. Middle C.
- Q. What is the Letter or Pitch name for the first line of the Bass cleff?
 - A. G: 2d, B: 3d, D: 4th, F: 5th, A.

The Tenor or C cleff usually represents the same letters as the Treble cleff, only the Pitch is eight tones, or an octave lower, being for male voices.

Guide to the letters of the lines in Bass cleff.

Good, Boys, Do, Finely, Always.



Guide to the spaces. All, Cases, Easy, Gained.

The Scale placed on the staff.



It will be noticed that one and eight are the most important tones of the Scale; indeed, the same would not seem finished by omitting this tone, it is called the Key-note.

LESSON X.

MELODICS.

The Staff and Model Scale.—The scale will always take its name from the Letter or Pitch upon which it

Teacher and Pupil.

Q. What is the Guide?

A. Good, Boys, Do, Finely, Always.

Q. What is the name of the first space?

A. A: 2d, C: 3d, E: 4th, G.

Q. What Guide have you? A. All, Cases, Easy, Gained.

Q. What letters are usually represented by the Tenor cleff?

A. The same as the Treble.

Q. How much difference is in the Pitch between the two cleffs?

A. Eight tones, or an octave.

Q. How many Octaves are comprised in the Compass for the human voice?

A. Three octaves.

Q. Which seems to be the most important tone of the Diatonic scale?

A. The first or eight.

Q. By what peculiar name is this first or eighth tone known?

A. It is called the Key-note.

Q. Why?

A. Because it is the foundation of our Scale as well as the end of the same. It forms our Base of construction, or better, the key to the Structure.

Q. What kind of Pitch do letters represent.

A. Absolute Pitch.

Q. How are Scales upon a Staff named, or what gives them their name?

A. The letter upon which they are founded.

Q. What would a Scale be called when founded upon the letter C?

A. The Scale of C, or the Model scale.

is founded, thus, when a Scale is founded on the Letter or Pitch of C, it is called the Scale of C.

(It is often known by the Natural scale though it is no more so, than any other.)

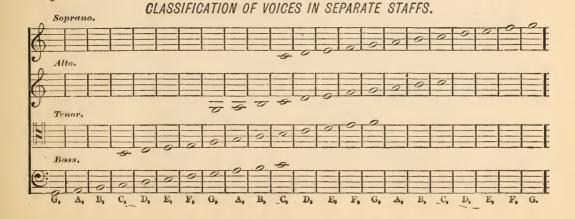
We will call it the Model scale.

The Model Scale with its Pitch, Syllables, and Scale Names.



Teacher and Pupil.

- Q. What is this Scale sometimes called?
- A. The Natural scale.
- Q. Is this scale more natural than any other?
- Å. No.
- Q. What is the Pitch of our Key-note?
- A. The Pitch is C.
- Q. Is there any difference between saying Scale, or Key?
- Å. A scale requires the tones to follow in regular succession upward or downward, while in a Key, tones may be placed to any position of the staff, and still belong to the key.



The four parts are here presented with their usual compass, each extending to about an octave and a half, and each upon their separate staff.

Music is also written with the four parts upon only two staffs, when the Bass and Tenor take the lower, and the Alto and Soprano the upper staff. Teacher and Pupit.

Q. How can we tell, if a pieces of music is written in the Key of C. A. Because there are no characters, or any signs placed on the staff to change it from the Model scale; the half step is not changed.

Q. Must the half step then always be retained between 3 and 4, and 7 and 8 of the Diatonic scale.

A. Yes, it must.



A brace shows us how many staffs are to be used at the same time; it connects the staffs which are required for the different parts.

In an exercise like the foregoing, it may be asked, how do we know what the several Notes are called? for while all four parts show the Letters plainly, how can we read by the syllables? The first question, have we the Key of C? is answered. One, then falls on the letter C, like in Bass and Alto. By counting from C upward, the pupil will find that the Tenor note, G, is the fifth from C, in the Bass; that the Soprano is E, that third from C, in the Alto; consequently, we must have the fifth tone, or Sol, in the tenor, and the third tone, or Mi, in the Soprano.

Q. How many parts have we usually in music?

A. Four.

Q. How do we obtain four parts, when we have only two class of voices, male and female.

1. Each class is divided into higher and lower voices.

Q. What are the lower male voices called?

A. Bass.

Q. The higher? A. Tenor.

Q. What the lower female voices? A. Alto.

Q. The higher? A. Soprano.

Q. About how far does the compass of each voice extend? A. One octave and a half.

Q. How do the voices range in pitch?

A. The lower are Bass, the next Tenor, next Alto, and the highest, Soprano.

Remember, that the Key-note is always One of the scale.

Should a piece of music commence with either three or five, you can readily determine the same by counting from the Key-note upward; one, two, etc., or if downward, eight, seven, etc.

LESSON XI.

MELODICS.

Transposition.—The pupil will no doubt, by the foregoing lesson, feel interested to know how to tell when the Key-note falls on any other letter than C, and why the change.

It has been noticed, that the half step in the Diatonic seale must eome between 3 and 4, and 7 and 8; this will leave the half steps on the staff between the letters E and F, and B and C.

But if a character like this (2), called a Sharp, be placed upon the degree F, the effect of which will be to cause that letter to be raised or sharpened to the amount of a half step, and would consequently bring the pitch of F** a whole step distant from degree E; this would disarrange the Diatonie scale in leaving a Step instead of a Half-step between three and four of the scale; therefore we must find a new resting place for the Key-note, so as to retain the half-step in the scale.

The quickest way to find the new position for the Key-note is, that the last sharp placed on the staff represents the seventh tone of the New scale, and the next degree above is the Key.

Teacher and Pupil.

Q. What use is the Brace? A. It shows how many staffs are to be used to earry the parts.

Q. Is One or Do always the same as the Key-note?
A. We will say yes; for the present let it be so un-

derstood.

- Q. How would we proceed, suppose an exercise does not commence with the Key-note? A. Count the degrees from the key upward, if above; downward, if below it; whatever number of the degree the note is placed on gives the corresponding number of Scale tone.
 - Q. Is the Key-note always placed on C? A. No.

Q. What other letter may it be placed on?

A. Either of the seven.

Q. What eauses the removal?

A. Characters ealled Sharps, Flats, etc.

Q. What position do these characters assume when changing our Key-note? A. The position of Keysign; or, better called, Signature.

Q. What is said to take place? A. Transposition.

Q. Why do Signatures change the Key?

A. The effect of them on the degrees of the staff is to change the order of Intervals from the Model seale.

Q. What effect has the Signature of one sharp on

the fifth line?

A. It raises the same in pitch a half-step.

Q. Does it effect any other degree?

A. Yes, the first space.

Q. Why? A. Because it is the same letter as the fifth line.

Q. Do Signatures then effect the letters upon which they are placed, wherever they may be found?

A. Yes.

TRANSPOSITION BY SHARPS.



Here the degree F is effected by the sharp placed upon it, which becomes the Signature.

Tone seven is represented by the last sharp, consequently 8, or the Key-note, stands next above on the letter G; or, counting downward, we find 1 on the of one sharp? A. Key of G. second line, G; either way of counting is correct.

One sharp, then, is the key of G. The pupil will find the first half-step between B and C, and the second between F# and G.

Teacher and Pupil.

Q. Must the half-step be between 3 and 4, and 7 and 8, in the new key or scale, as well as in the model one?

A. It dare never be changed in any scale.

Q. Can you give me any guide by which to detect

instantly the new position for the Key-note? A. The quickest way to detect it is, the last sharp is always degree seven of the new scale; that is, the line or space, or the letter upon which it stands is the pitch

seven of the Diatonic scale. Again, the degree above the last sharp is the Key-note. Q. What is the name of the Key by the signature

Q. What is, then, the Signature to the Kev of G?

A. One sharp; two sharps is the key of D; three sharps, A; four sharps, E; five sharps, B; six, F#

Q. Why F#? A. Because the degree F is effected by the signature, a half-step.



Thus it will be found in all transpositions by sharps. the last, or the right hand sharp, represents always degree seven of the New scale.

The pupil will remember that tone one, or eight, is the Key-note, consequently we count the syllables Do from that position.

Do, one, or eight, is all the same thing in the scale.

Q. What is the signature to the key of D?

A. Two sharps. Q. The key of A? A. Three sharps. Q. E? A. Four sharps. Q. B? A. Five

sharps. Q. F#? A. Six sharps.

Q. Do these signatures always remain on the degrees where they are placed, or may we place them to any other degree? A. They have their fixed position, and dare not be changed.

LESSON XII.

MELODICS.

Transposition by Flats.—A character used to lower or flatten a Degree, a half-step is called a Flatb.

If a flat be placed on the third line of the staff, it would lower that Degree to the amount of a halfstep: consequently it would leave a whole step between the Pitch of the third line, or Bb, to C, and would also disarrange the order of steps and half-steps of the Model scale. Therefore, we must, like by the sharps, find a new home for the Key-note.

The last flat always represents the fourth tone of the new scale.

Key of F.

Teacher and Pupil.

Q. What effect has a flat when placed upon any degree of the staff?

A. It lowers or flattens the same one half-step.

Q. Have they the same effect on the degree of the staff, when placed as signatures as the sharps?

A. The same rule applies to flats, as by transposition of sharps, only flats lower the degrees, while sharps raise them.

Q. Does the effect of Signatures apply to each staff, or until it is removed by another?

A. Till removed by another signature; thus, a key may change within any staff by placing another signature, or recalling the one we have.

Q. What is the guide for the signatures of flats? A. The last flat represents degree four, or tone four, of the new scale.

Key of Bh.



Do on F.

It will be noticed that another Guide in flats is, that the one previous to the last shows the Key-note, or where one or Do comes.

GUIDE FOR FLATS.

3, 4. Four, Boys, Eat, Apple, Dumplings, Greedily.

GUIDE FOR SHARPS.

3, 4, Go, Down, And, Eat, Breakfast, First.

LESSON XIII.

MELODICS.

Intervals.—The distance from any one tone of the Scale to any other, is called an Interval: the Interval from one to two, or two to three, etc., is called a Second.

The Interval from any one to its third higher, is called a Third; to its fourth higher, a Fourth; to its fifth higher, a Fifth; to its sixth higher, a Sixth; to its seventh higher, a Seventh; to its eighth higher, an Octave.

Intervals always reckon upward, unless otherwise specified. Two tones of the same pitch are said to be in Unison.

Major and Minor Intervals.—A Second consisting of a half-step, like from Mi to Fa, is a Minor second.

A Second of a Step, like Do to Re, is a Major second. A Third consisting of a Step and Half-step, is called

a Minor third.

A Third consisting of two Steps, is called a Major third.

A Fourth consisting of two Steps and Half-step, is called a Perfect fourth.

Teacher and Pupil.

Q. Are there any other Guide?

A. The one previous to the last flat, is the Key. One flat is the Key of F; Two flats, Bb; Three,

Eb; Four, Ab; Five, Db; Six, Gb Q. What is the signature to the Key of F? A. One flat. Q. To the Key of Bb? A. Two flats. Q. Eb? A. Three flats. Q. Ab? A. Four flats. Q. Db? A. Five flats. O. Gb? A. Six flats.

Q. What is the Key Guide to flats?

A. Four, Boys, Eat, Apple, Dumplings, Greedily.

Q. What is the Key Guide to sharps?

A. Go, Down, And, Eat, Breakfast, First.

Q. What is the difference between any two tones of the Scale called? A. Interval.

O. What is a Second? A. The Interval from any

tone to its next higher.

A. What is a third? A. The Interval from a tone to its third?

Q. What is a Fourth? A. The Interval from a

tone to its fourth.

O. What is a Fifth? A. The Interval from a tone to its fifth.

Q. What is a Sixth? A. The Interval from a tone to its sixth.

Q. What is a Seventh? A. The Interval from a

tone to its seventh? Q. What is an Octave? A. The Interval from a

tone to its eighth. Intervals reckon upward, unless otherwise specified.

Q. Are these Intervals, seconds, thirds, etc., all

alike, or is there a difference?

A. They are not alike; some are larger, others smaller?

A Fourth consisting of three Steps, is called a Sharp fourth.

A Fifth consisting of two Steps and two Half-steps, is called a Flat fifth.

A Fifth consisting of three Steps and one Half-step, is called a Perfect fifth.

A Sixth consisting of three Steps and two Half-steps,

is called a Minor sixth.

A Sixth consisting of four Steps and one Half-step, is called a Major sixth.

A Seventh consisting of four Steps and two Half-

steps, is called a Flat seventh.

A Seventh consisting of five Steps and one Half-

step, is called a Sharp seventh.

An Octave consists of five Steps and two Half-steps. There are other Intervals, but as they are not generally studied, unless the science of harmony is the subject of study, (where special works are needed)

they are here omitted.

LESSON XIV.

MELODICS.

Intermediate Tones and Chromatic Scale.—Between any of the tones of the Scale where the Interval is a step, a new tone, called Intermediate (Intervening), may be formed; this is done by the use of sharps # and flatsb, and in certain keys, by the use of a character called a natural , which, as its name implies, will leave a degree natural.

Thus, we may have five Intermediate tones, as there are five Intervals of a Step each, in the Diatonic scale.

Accidentals.—These sharps, flats, etc., when forming Intermediate tones, are called Accidentals. The

Teacher and Pupil.

Q. What kind of a second from E to F?

A. A smaller or Minor second. Q. What kind from C to D.

A. A larger or Major second.

Q. What kind of third is a Step and Half-step?

A. Minor? Q. What kind of third, two Steps? A. Major. Q. What kind of fourth, two Steps and Half-step? A. Perfect. Q. What kind of fourth, three Steps? A. Sharp. Q. What kind of fifth, two Steps and two half? A. Flat. Q. What kind of fifth, three Steps and one half? A. Perfect. Q. What kind of sixth, three Steps and two half? A. Minor. Q. What kind of sixth, four Steps and one half? A. Major. Q. What kind of seventh, four Steps and two half? A. Flat. Q. What kind of seventh, five Steps and one half? A. Sharp. Q. What kind of Interval, five Steps and two half? A. Octave.

Q. Unison consists of what?

A. The same pitch.

Q. What are the tones called which may be formed between any tones of the Scale where the Interval is a step?

A. Intermediate.

Q. What effect has a sharp on a Degree?

A. It raises the degree a half step. Q. What is the effect of a flat?

A. It lowers a half step.

Q. What effect has a natural?

A. It restores a degree to its natural pitch, or removes the effect of b or #.

Q. What are these characters called, when found within any measure of a tune?

A. Accidentals.

tones produced by the use of Accidentals are called Intermediate.

The effect of Accidentals continue through the measure. Should the pitch of the same degree pass to the next measure uninterrupted, it will effect the next measure also.

Chromatic Scale.—If you add the Intermediate tones in regular progression with the tones of the Diatonic scale, we form the Chromatic scale, which consists of twelve Intervals, each being a half step, thus:—

One. Sharp One. Two. Sharp Two. Three. Four.

7, 8, 9, 10, 11, Sharp Five. Six. Sharp Six.

Seven. 13. Eight.

Tones descending,—Eight. Seven. Flat Seven.

10, 9, 8, 7, 6, 5, Six. Flat Six. Five. Flat Five. Four. Three.

Flat Three. Two. Flat Two. One.

Teacher and Pupil.

Q. What are the tones produced by the use of Accidentals called? A. Intermediate tones.

Q. How long will the effect of Accidentals hold

good? A. Within the measure.

Q. When will it pass beyond? A. When the pitch

continues to the next measure uninterrupted.

Q. What new scale is formed by the Intermediate tones in connection with the tones of the Diatonic scale?

A. Chromatic scale.

Q. How many Intervals are found in the Chromatic scale? A. Twelve.

Q. How many are half-steps? A. All. Q. What are the names of these tones?

A. One. Sharp One. Two. etc. Ascending by \$, Eight. Seven. Flat Seven, etc., descending by b.

Q. How are the syllables, ascending?

A. Do, Dee, Re, Ree, Mi, Fa, Fee, Sol, See, La, Lee, Si, Do.

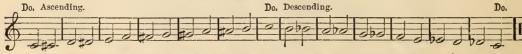
Q. Descending?

A. Do, Si, Say, La, Lay, Sol, Say, Fa, Mi, May, Re, Ray, Do.

Q. Name the letters in C Scale ascending?

A. C, C#, D. D#, E, F, F#, G, G# A, A#, B, C; descending; B, Bb, A, Ab, G, Gb, F, E, Eb, D, Db, C.

CHROMATIC SCALE.



Do, Dee, Re, Ree, Mi, Fa, Fee, Sol, See, La, Lee, Si, Do, Si, Say, La, Lay, Sol, Say, Fa, Mi, May, Re, Ray, Do.

LESSON XV.

MELODICS.

Minor Scales.—There is still another Scale, consisting also of eight tones, but differing in the order of intervals from the Diatonic scale, which has already been explained. This new scale is called the Minor scale, (or Diatonic Minor scale.)

The Minor scale will be found to be especially suited to any plaintive expression, or sympathetic emotion, while the former Diatonic scale, which we will call the Major scale, seems to be suited more especially to any joyous, cheerful, etc., expression.

There are three forms of the Minor scale used in

music.

The Natural Minor, said to be so because it retains all the tones of the Diatonic scale, commencing with La, as tone one; Si, tone two, etc.

It will be noticed this brings the half step between tones 2 and 3, and 5 and 6, La is the Key-note. (This scale is seldom used.)

The Melodic Minor introduces both sharp Six and sharp Seven, (that is, Fa and Sol are both taken away and in place Fee and See are used,) in ascending, while it descends natural,—

The Melodic Minor scale is sometimes called the Irregular form, because, with its ascending minor, it descends with the natural form.

Teacher and Pupil.

Q. What other Scale have we besides those already introduced? A. The Minor scale.

Q. How can a Minor generally be detected from a Major? A. By its plaintive, sympathetic expression.

Q. How can a Minor otherwise be detected? A. Its distinguishing feature from the Major is its Minor third, Step and Half-step.

Q. How can you tell the Natural form?

A. It retains all the tones of the Diatonic scale.

Q. What is the Key-note? A. La. Q. How can you tell the Melodic form?

A. It introduces the sharp Sixth and Seventh ascending.

Q How can you tell the Harmonic form?

A. It introduces the sharp Seventh.

Q. Is the Key-note always La in the Minor scales?

A. It is.

Q. Name the letters of the Model scale, Natural form? A. A. B. C. D. E. F. G. A.

Q. Model scale of Harmonic form?

Å. A, B, C, D, E, F, G♯, A.

Q. Of the Melodic form ascending?

A. A, B, C, D, E, F#, G#, A.

Q. Descending? A. A, G, F, E, D, C, B, A. Q. Sing the syllables to the tones of the Harmonic

form? A. La, Si, Do, Re, Mi, Fa, See, La.

Q. Is the Minor scale more difficult to sing than the Major?

A. They are generally looked upon as more difficult, on account of some of the Intervals not being used in the Diatonic scale. But mostly for want of practice.

Q. Is the harmony of Minor music good?

A. The harmony is grand.

The Harmonic Minor differs from both forms, by using the sharp Seven, both ascending and descending; its tones are,-

The half-steps are between 2 and 3, 5 and 6, and 7 and 8. In the Interval between 6 and 7, will be found a step and half-step, while the other three Intervals are steps.

Every Major key has its relative Minor, and every Minor its relative Major key. The relative Minor is | A. The heart must feel what the voice speaks.

Teacher and Pupu.

Q. Is Minor music more difficult to read than Major? A. Not particularly so.

Q. Would you prefer Minor music to Major for

any solemn occasion? A. Most assuredly.

Q. Why? A. The sympathetic emotions of the heart are more quickly awakened by the strains of the Minor chords.

Q. Is it necessary that the sympathies and emotions of the heart should correspond with the expression or effect desired to be produced?



always three degrees lower than the Major; or if a Major commences on any line, the Minor is always a line lower; spaces the same. Or a Major is always a line or space higher than the Minor key.

Q. How can you detect quickest the relative Minor to any Major key? A. It is always the third degree of the staff below the Major. Q. If a Major key stands on the second line, where do you find the



Teacher and Pupil.

Minor? A. On the first line, or if Major, stands on any space; Minor, space lower. Q. How can you detect quickest the Minor Key-note in sharps? A. It is found next degree below right-hand sharp. Q. How in flats? A. It is found on the line or the space above the one where the last or right-hand flat is found. Q. Name the keys of the Minor Model scale? A. A. Minor, one sharp; E. Minør, etc. Q. Name signature to F# Minor? A. Three sharps, etc.

SIGNATURES AND KEYS OF THE MINOR SCALES,



· Guide for sharps. The Minor key is always next below last sharp.



Guide for flats. The Minor Key-note is always the space or line above the one where the last flat is placed.

LESSON XVI.

MISCELLANEOUS.

Repeat.—Dots placed across the staff, $\begin{bmatrix} \vdots \\ \vdots \\ \vdots \end{bmatrix}$, or $\begin{bmatrix} \vdots \\ \vdots \\ \vdots \end{bmatrix}$, or $\begin{bmatrix} \vdots \\ \vdots \\ \vdots \end{bmatrix}$, called Repeat.

Endings.—1st time. 2d time. called first and second ending. Omit the second ending, when singing or playing the first time; and in repeating, omit the first ending, and pass to the second.

Pause.—•••, to prolong beyond the usual time, to hold or dwell on the tone; when above a rest, prolong beyond its usual length.

Tie.—When two or more notes are on the same degree, and connected by a curve , they stand for one sound, prolonged to the time indicated by the notes.

Da Capo.—D. C., means the beginning; or better, go to the beginning.

Dal Segno.—D. S. the sign, or go to the sign, J. Fine.—Finish or close, the end.

Syncopation.—Syncopate, when accenting any unaccented part of a measure and going to the accented part.

Teacher and Pupil.

- Q. What is the meaning of dots placed across the staff?
 - A. To repeat a certain part.
 - Q. What is meant by 1st time, 2d time?
 - A. First and second ending.
 - Q. What shall we do?
- Å. First time omit second ending, in the repeat omit first ending.
 - Q. What is meant by a pause?
- A. To prolong the time beyond that indicated by the note or rest over which it stands.
 - Q. What is the meaning of a tie?
- A. Notes standing on the same degree, when connected by a tie, shall be held, as if the same where only one tone prolonged to the time indicated by the notes.
 - Q. What is the meaning of D. C.?
 - À. Da Capo.
 - Q. What shall we do?
 - A. Go to the beginning.
 - Q. What is the meaning of D. S.?
 - A. Dal Segno.
 - Q. What does it indicate?
 - A. Go to the sign J:
 - Q. What is the meaning of the word Fine?
 - A. Finish or close.
 - Q. What is syncopation?
 A. To accent a unaccented part of
- A. To accent a unaccented part of a measure, and pass to the accented part.

LESSON XVII.

DYNAMICS.

Form of Tones.—If it is true, as stated, that the heart must be in sympathy with the subject, and the expression and effect desired to be produced, there must be, especially by a company of performers, some certain signs, guides, or rules given by which all can be governed in regard to expression.

Mezzo.—A tone formed with medium power, the abbreviation is m; pronounced Met-zo.

Piano.—A tone softer than mezzo, rather a soft tone, abbreviation p; pronounced Pee-ah-no.

Pianissimo.—A very soft tone, abbreviation pp; pronounced Pee-ah-nis-si-mo.

Forte.—A tone louder than mezzo, rather a loud tone, abbreviation f; pronounced For-te.

Fortissimo.—A very loud tone, abbreviation ff, pronounced For-tis-si-mo.

Mezzo Piano.-Medium soft, mp.

Mezzo Forte. - Medium loud, mf.

Organ Form.—Commenced, continued, and ended with the same degree of power; it is also called Organ Tone,

Crescendo, Cres., commence soft, increasing to loud; pronounced Cre-shen-do, sign, ——.

Diminuendo, Dim., commence loud, diminishing to soft; pronounced Dim-in-oo-en-do, sign,

Swell.—Union of Cres. and Dim.

Pressure Form.—Sudden Cres., sign, <, or <>.

Sforzando.—Sudden Dim., explosive sign, >, or sf,

Teacher and Pupil.

- Q. What is the third department called?
- A. Dynamics.
- Q. What is meant by it? A. Musical expression; or all that which treats of force or power, giving life and soul to music.
- Q. What is a tone called that is formed with medium power? A. Mezzo.
 - Q. What is the abbreviation? A. m.
 - Q. A soft tone? A. Piano.
 - Q. Abbreviation? A. p.
 - Q. A very soft tone? A. Pianissimo.
 - Q. Abbreviation? A. pp.
 - Q. A loud tone? A. Forte.
 - Q. Abbreviation? A. f.
 - Q. A very loud tone? A. Fortissimo.
 - Q. Abbreviation? A. ff.
 - Q. A medium soft tone? Mezzo piano.
 - Q. Abbreviation? A. mp.
 - Q. Mezzo Forte means what? A. Medium loud.
 - Q. What is the abbreviation? A. mf.
 - Q. What is an Organ Tone?
- A. A tone commenced, continued, and ended with the same power.
 - Q. What is said of Crescendo?
 - A. Commencing soft and increasing to loud.
 - Q. What is Diminuendo?
 - A. Commencing loud and diminishing to soft.
 - Q. What of a Swell? A. Union of Cres. and Dim. Q. Of a Pressure Tone? A. Sudden crescendo.
 - Q. Of Sforzando? A. Sudden diminuendo.

LESSON XVIII.

DYNAMICS.

Tones and Movement—Is an important musical expression for the teacher to dwell on to impress upon his pupils, if he be a faithful teacher.

Legato.—Closely connected, smooth, gliding style, , the same is often used for a tie, Le-gah-to.

Staccate.—Short, distinct, pointed, Stackah-to, sign,

1 1 5 1.

Portamento. — Graceful, instantaneous gliding, or anticipating the coming tone; blending of one tone with another.

Semi Staccato.—Medium between staccato and legato,

Martellato.—In distinct marking tones, energetic,

joyful style, nearly allied to sforzando, often indicated

by the same character, >.

Movements.—The styles of movements in common use are, -Moderato, moderate; Allegro, fast; Andante, slow; Adagio, very slow; Allegretto, medium fast; Andantino, medium slow.

Con spirito.—Spirited, or with spirit.

Presto.—Very quiek.

Ritardo.—Slower, or ritard.

A tempo.—Original, or previous time.

LESSON XIX.

DYNAMICS.

Vocal Delivery.—The voice should dwell upon the vowels only, and prolong carefully the required time. Pronunciation in singing should be controlled by the same rules that govern correct delivery in speech; no substitution can be allowed.

Teacher and Pupil.

Q. What should a teacher particularly try to impress his pupils with?

A. Vocal delivery.

Q. What is meant by Legato?

A. A smooth, connected, gliding style.

Q. How shall this sign be used as a tie?

A. It will connect the same as if it were one tone or sound.

Q. What is the opposite of legato ealled; that is, a short, distinct, pointed style? A. Staceato.

Q. What is meant by Portamento?

A. A graceful blending of one tone into another.

O. What is Semi staccato?

A. Medium between staecato and legato.

Q. What is Martellato?

A. A distinct, energetic, marking style.

Q. What is indicated by Movement?

A. The style or manner of singing or playing a piece of music.

Q. What does Moderato mean? A. Moderate. Q. Allegro? A. Fast. Q. Andante? A. Slow.

Q. Adagio? A. Very slow. Q. Allegretto? A. Medium fast. Q. Andantino? A. Medium slow.

Q. What does Con spirito mean? A. With spirit.

Q. What of Presto? A. Very quick.

Q. Ritardo, or Rit.? A. Slower.

Q. What means A tempo, or Tempo? A. Preceding time or movement.

Q. What is meant by good pronunciation?

A. The correct and distinct sounding of the yowels. Tonic element.

Let the pronunciation be distinct, rich, and full; and let the heart speak through the lips, to give soul to the words and music.

Consonants should be uttered quickly, distinctly, and with great precision; avoid all indistinctness of them in the articulation of the words; yet there should be no harshness in uttering them. Be careful that you don't join them to the wrong word, like Snowsave, for Snows have; Rain-save; for Rains have poured; Signal-s till, for Signals still; A-notion, for An ocean; Lasts-till night, for Last still night; On neither, for on either, etc.

Careful and distinct articulation, pronunciation, and enunciation, are of the utmost importance.

Accent. Emphasis. Pause.—The pupil will remember that Accent, Emphasis, and Pause are some of the beauties of elocution. If the soul of poetry is to be brought forth, with the addition of musical expression, the spirit of the words must be preserved in connection with the laws of music, yet the latter must never be permitted to conflict or set aside the laws of elocution. Let the Speech and Song unite and give a liberal interpretation to both, to enable the Singer to grasp the spirit of both, making the emotional character of the poetry his own, surrender himself to his work, to produce living song, and so communicate with the sympathies and emotional feelings of his audience, that, both enraptured, shall experience a forctaste of the Grand Song, when all the Redeemed shall join in that land where song and praise shall be forever.

Teacher and Pupil.

Q. Must the voice dwell to the full value of the note required on the vowel sound? A. Yes.

Q. Can we not in a long tone dwell partly on the

Consonant? A. Never.

Q. Should the Consonants be sounded? A. No.

Q. Must they be uttered quickly, distinctly, and with great precision? A. Always.

Sing the following; read it first:-

Haste thee, winter, haste away, Far too long has been thy stay; Far too long thy winds have roared, Snows have beat, and rains have poured; Haste thee, winter, haste away, Far too long has been thy stay.

Q. What is said of Accent, Emphasis, and Pause in regard to singing? A. The laws to which they are subject in reading should also be generally preserved in singing. Q. If poetry is to receive, in addition to its beauties, a musical expression, must it not be subject to its laws? A. Yes, unless they should come in conflict with the laws of elocution, which cannot be permitted.

Q. What would be the best course to pursue in that event? A. Give a liberal interpretation, uniting both Speech and Song, to enable the singer to grasp the spirit of both, but retaining the emotional character

of the poetry always.

Q. How will poetry and music be most effectually united? A. By the performer making the poetry his own, pouring forth, not the words from his lips only, but speaking from his whole heart, with all the power and emotion surrendered to song; his audience will eatch the spirit, and both soar aloft enraptured in a world of song.

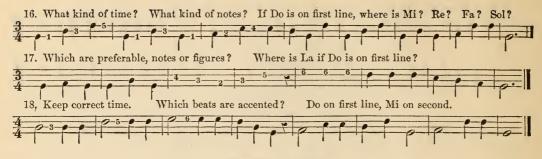
PRACTICAL DEPARTMENT.

LESSON XX.

RHYTHMICS.

	easures		—Rest	s.—Qu	arter N	otes.—	Half N	otes.—	-Doubl	e Bars.	—Acc	ent.—I	Double	Meas	ure.—
1.	į.	1	þ	1	j 1	- -	, 7	1 %	P	IP		į.	- 1	þ	- 11
2.	Down	•	•		Sing s		1			1 %		. 1			₩ 1m
3.	Triple n	neasure.	Acc	ent on o	iown be	at. Do	wn, leit	t, up.							
1	P P	1 6								1P	1	1 1		18	7 1
4.	Triple n	neasure.	w n	ole mea	sure res		ted har	i-note.	ام ا	7 6	1	م	01	þ	. 18
5.	Quadrup	ole meas	sure.	Whole	-note.	Accent	down a	nd rig	ht. E	Beats,—d	lown, l	eft, rig	ht, up.		
6.	Sextuple	e measu	re, six	beats.	·	18		7. Sa	me m	easure,	two bea	ats. *	ь. p.	٠ ١ ا	١.
										own, down 2, 3,				down,	
	Eighth 1				_					6	יי ני	اخ	- 7 7	ř	7

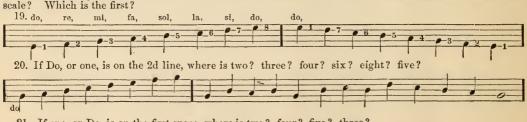
9. Sextuple measure, two beats. Quarter and Eighth notes; Quarter rest. 10. Double measure. Quarter and eighth notes. Sing Do. Measure rest. 66 667 1 C1 C1 C1 C1 - 7 66 667 P LESSON XXI. MELODICS. Time marks. (Figures). Tone one, or Do; two, Re. 1st line, 1st space. Degree 1 and 2. 11. What measure? Where accent? 12. What tone and degree added? If tone one is on first line, where is two? where three? 13. What do these figures indicate? Do they name the time? Pitch? 14. Would figures alone be sufficient in measures 1 and 5? Why not? Would note give the time? Indicate the pitch? Are figures necessary? 15. What means the repeat? What first time? What second time? 1st time. | 2d time.



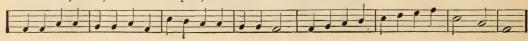
LESSON XXII.

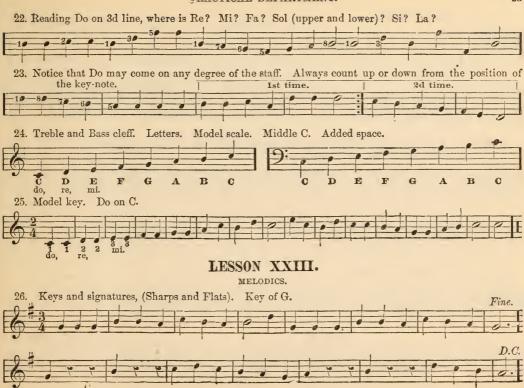
MELODICS.

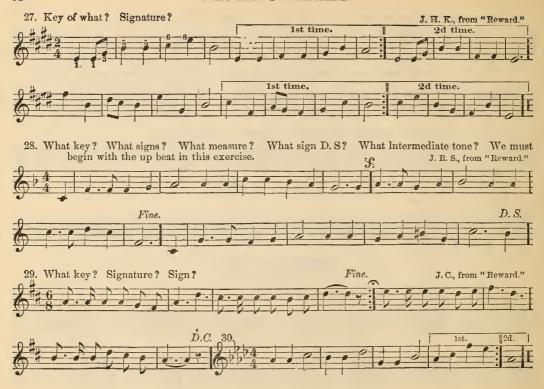
The Staff complete.—Diatonic Scale. How many degrees of the staff? How many tones in Diatonic scale? Which is the first?



21. If one, or Do, is on the first space, where is two? four? five? three?

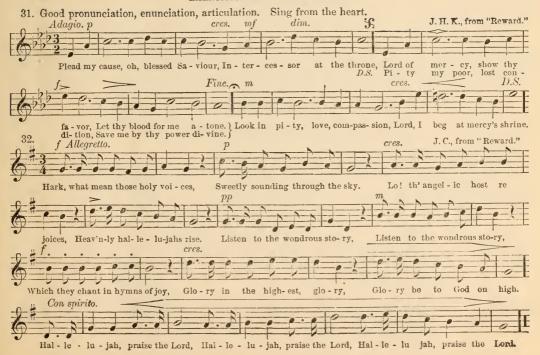


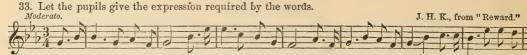




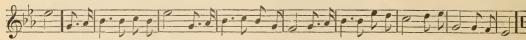
LESSON XXIV.

EXERCISES WITH DYNAMIC SIGNS.





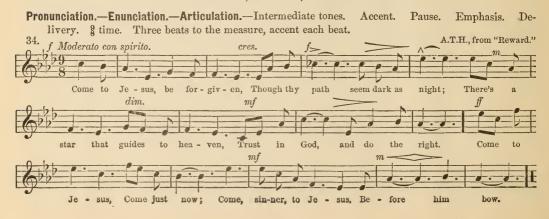
Sinner, haste, the call obey, Tread the straight and narrow way, Come with faith, and trust his word. Give thy heart unto the



Lord; Do not falter, do not fear, Do not shed a falling tear, Jesus bids thee welcome here, Haste thee now, haste thee now.

LESSON XXV.

RHYTHMICS, MELODICS, DYNAMICS.



GOLDEN SONGS.



- Oh! we love to come to our Sabbath home, When the six days' toil is o'er.
 And read and sing of our heavenly King, And learn to love Him more.
- 3. Oh! we love to come to our Sabbath home,
 But we would not come alone;
 We would each bring in, from the depths of sin,
 Some wretched, wand'ring one.
- 4. Whose feet now stray in the broad, broad way,
 Who know not of God or heaven;
 And would bid them taste of the blessed feast,
 Which our Father's love hath given.
- Then toil we on till the race is won,
 And the pearly gates unfold,
 And we find our rest on the Saviour's breast,
 At home in the city of gold.

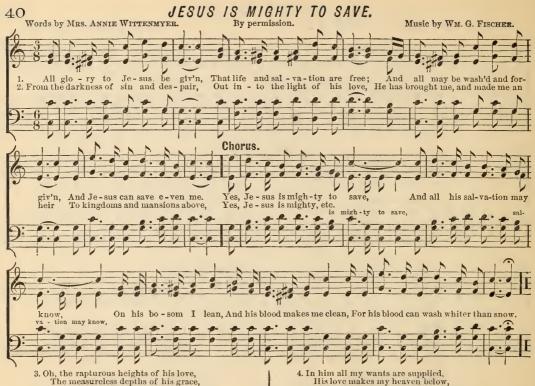


4 Go work in my vineyard in the prime of thy life, The tenderest vine needs thy care; Go bare thy strong arm for the blunt of the strife, A liberal reward thou shalt share.—Chorus. 5 Go work in my vineyard ye aged and sad, There's something remaining for you, 'Mid tear-drops, while toiling, the Lord makes thee glad, Yes, soon will thy wages come due.—Chorus.



I must bid you all adieu;
Far away in Afric's wild,
There's a work for me to do.—Cho.

Let the winds the canvas swell;
Afric's shore I long to see;
Dearest friends, farewell! farewell!—Che.

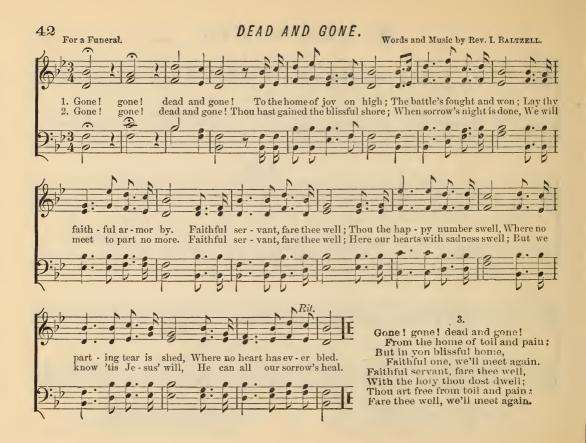


3. Oh, the rapturous heights of his love, The measurcless depths of his grace, My soul all his fulness would prove, And live in his loving embrace.—Chorus.

His love makes my heaven below,

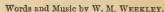
And freely his love is applied,
His blood that makes whiter than snow.—Chorus.

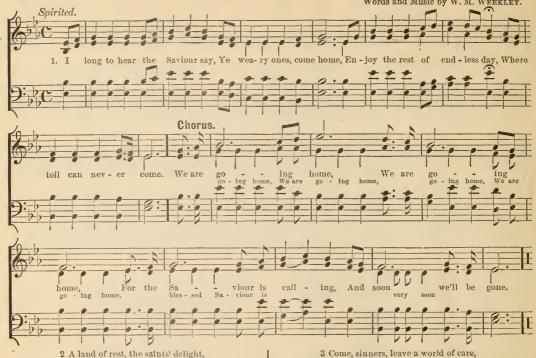
"Tis a home which the Saviour will give,
"Tis a home where we'll sorrow no more.—Chorus,





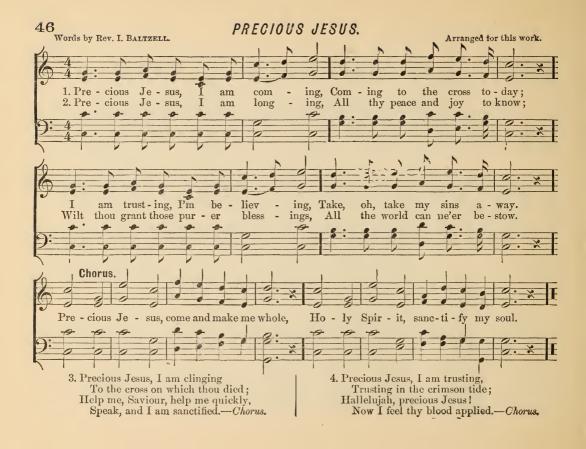
Than of old on Bethl'ems plain.—Chorus.





2 A land of rest, the saints' delight, The Christian's home on high, Where glory shines forever bright, And Christ is always nigh.—Cho. 3 Come, sinners, leave a world of care, And journey with us, too; Come, live in mansions bright and fair, A home prepared for you.—Cho.







To that golden shore some dear ones have gone,
And we trust we shall meet them again,

When that glorious morn, in lustre shall dawn,
And we stand on the bright golden plain;

By the river of life, in the city of light, We shall roam with loved ones above;

And with angels bright, thro' time's ceaseless flight, We will sing of a dear Saviour's love.

3.

Come, ye weary wand rers, come, come away,
To the home of the loved gone before;
Give your heart to Christ, no longer delay,
Let us meet on the bright golden shore;
Then we'll sing hallelujah to God and the Lamb,
Who has saved us from sorrow and pain;

Yes, we'll sing hallelujah to God and the Lamb, When we meet on the bright golden plain. Hal - le-lu-jah.

Music by REV. I. BALTZELL.



men.

5. And when, under sore temptation, Goodness suffers like transgression, Christ again is crucified.

Hallelujah, etc.

- Hallelujah, etc.
- 4. But no worship, song or glory
 Touches like that simple story, Mary stood the cross beside. Hallelujah, etc.

6. But if love be there, true-hearted. By no grief or terror parted, Mary stands the cross beside. Hallelujah, etc.







 That Rock's a Cross, its arms outspread, Celestial glory bathes its head;
 To its firm base my all I bring, And to the Cross of Ages cling.
 Some build their hopes, etc.

 That Rock's a Tower, whose lofty height, Illumed with Heaven's unclouded light, Opes wide its gate beneath the dome, Where saints find rest with Christ at home, Some build their hopes, etc.







Concluded from opposite page.

Jesus forever loves, etc.

Live to his praise.

3. Though for many ages past
She has braved the stormy blast,
She's the old ship Zion as of yore;
Safe amid the rocks and shoals
She has landed many souls,
Safe at home, on Canaan's happy shore.
We are sailing, etc.

Jesus forever reigns, etc.

Saints, angels sing.

4. Ho! ye sinners, hear to-day,
There is danger in your way!
By the chart of folly you're misled;
There is danger underneath,
And above a storm of wrath,
And the rocks of destruction are ahead.
We are sailing, etc.

His power he proves.

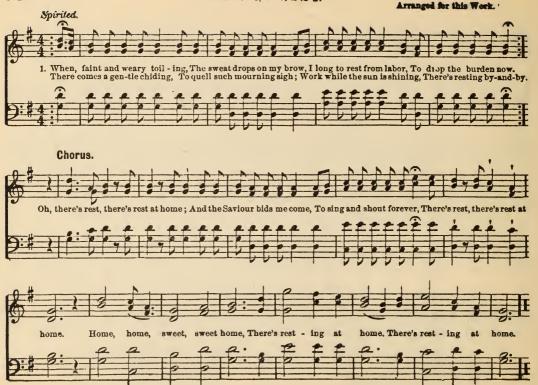
Jesus forever saves, etc.

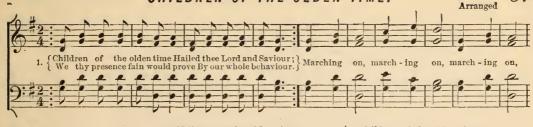


O, then to the Rock let me fly, To the Rock that is higher than L.



Then quick to the Rock can I fly, To the Rock that is higher than L







2. Children of the olden time,
Passed through sin and sorrow,
Looking on, and upward still
To a bright to-morrow.—Cho.

3. Children of the olden time,

Earth was not their dwelling;

We would gain that blissful home,

Where their songs are swelling.

Cho.

4. Children of the olden time,

Now are high in glory;

Lord, to reach that happy land,

Help each child before thee.—Cho.

5. Children of the olden time,
Had their sins forgiven;
Save us Lord, and in thy time,
Bring us safe to heaven.—Cho.

Concluded from opposite page.

2. This life to toil is given,
And he improves it best
Who seeks by patient labor
To enter into rest;
Then, pilgrim, worn and weary,
Press on, the goal is nigh:
The prize is just before thee,
There's resting by and by.—Chorus.

 Nor ask, when overburdened, You long for friendly aid:
 "Why stands my brother idle?"
 No yoke upon him laid?" The master bids him tarry,
And dare you ask Him why?
Go, labor in my vineyard;
There's resting by and by.—Chorus.

Weak reaper in the harvest,
 Let this thy strength sustain;
 Each sheaf within the garner
 Brings you eternal gain;
 Then bear the cross with patience,
 To fields of duty hie;
 Tis sweet to work for Jesus;
 There's resting by and by.—Chorus.





- 3 Shall we meet our loved and lost ones,
 Whom we loved with love most rare?
 When we reach the golden city,
 Shall we meet each other there?
 Shall we meet. &c.
- 4 Shall we meet our blessed Saviour, In that far-off home so fair? Shall we sing his praise for ever? Shall we meet each other there? Shall we meet, &c.
- 5 Yes, we'll meet again in glory, When we're free from toil and care; If we live and die in Jesus, We shall meet each other there. We shall meet. &c.





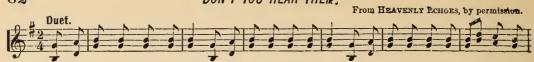
- 2. Oh, children, your Saviour is pleading in glory, Oh, hear him, obey him, your days may be few; Oh, hear him repeating the ever-blest story,
 - "Oh, come to me, children, I'm your Saviour too." Chorus.—Oh, come to the Saviour, etc.
- 3. Then come to the Soviour, don't wait for the morrow; How many have waited and saw not the day; And now in the regions of darkness and sorrow They sadly remember 'twas only delay. Chorus.-Oh, come to the Saviour, etc.

Concluded from opposite page.

- 2. Your Jesus once, "without the camp," Bought liberty for you; Then bravely fight for truth and right, And keep your crown in view.
- 3. Our bugle ne'er shall sound retreat While Jesus leads us on:

We will not lay our weapons by Until we wear the crown.

4. Your weary feet shall walk the street All paved with gold, on high; And he who wore the crown of thorns, Will crown you in the sky.



1. Ho - ly an - gels in their flight, Traverse o - ver earth and sky, Acts of kindness their delight, Winged with 2. Tho' their forms we can - not see, They attend and guide our way, Till we join their com-pa - ny, In the

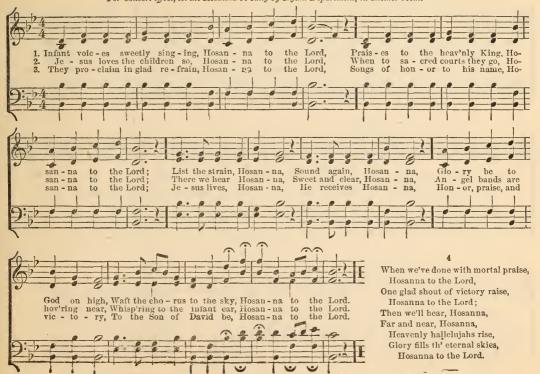


3. Had we but an angel's wing,
And an angel's heart of flame,
Oh, how sweetly would we ring,
Thro' the world, the Saviour's name.
CHO.—Don't you hear, &c.

 Yet methinks if I should die, And become an angel, too, I, perhaps, like them might fly And the Saviour's bidding do. CHO.—Don't your hear, &c.

words and Music by KURZENKNABE.

For Concert effect, let the Hosanna be sung by Infant Department, in another room.







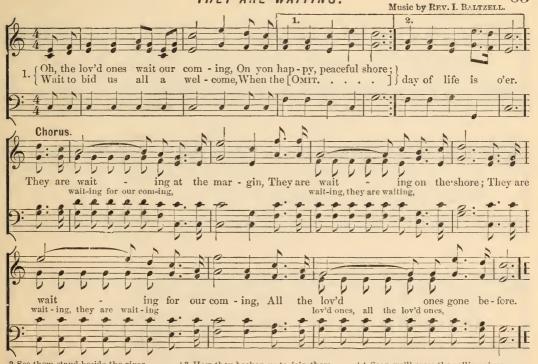
3. He healed the sick, and raised the dead, The deaf and blind he cured; At his command the dev - ils fled, The







- 4. And when he was by sinner's hands, Scourged, crucified, and slain, He brake asunder all their bands, And rose to life again .- Chorus.
- 5. Who would not love a Lord so kind, Or fear a God so great? Whoever waits on him will find 'Tis not in vain to wait .- Cherus.



2. See them stand beside the river,
With the bright, angelic band;
See them waving us a welcome,
In the breezes on the strand—Cho.

3. How they becken us to join them,
On the everlasting shore;
Oh, my spirit longs to greet them. [Ch

Oh, my spirit longs to greet them, [Cho. Where we'll meet to part no more.—

4. Soon we'll cross the rolling river, Soon we'll reach the golden shore; Soon we'll share a home in glory, With the lov'd ones gone before,—Choo.





By passing storms I oft was driven,
 As on the ocean tossed;
 But sweeter calm at once was given,
 When I the Jordan crossed.—Chorus.

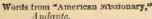
How strange that I so long should roam;
 A way so rough pursue,—
 Shouldst make the wilderness my home,
 With Canaan just in view.—Chorus.



3 Spread your canvas to the winds—let the breezes
Gently waft the noble ship to the shore;
All on board are sweetly singing to Jesus,
Who will bring them to the bright evermore.
Chorus.—When the tempest, etc.

4 When we all are safely landed in heaven,
We will gladly shout our dangers are o'er;
We will walk about the beautiful city,
And we'll sing the happy sing evermore.
Chorus.—When the tempest, etc.

Masle by D. G. Norris.

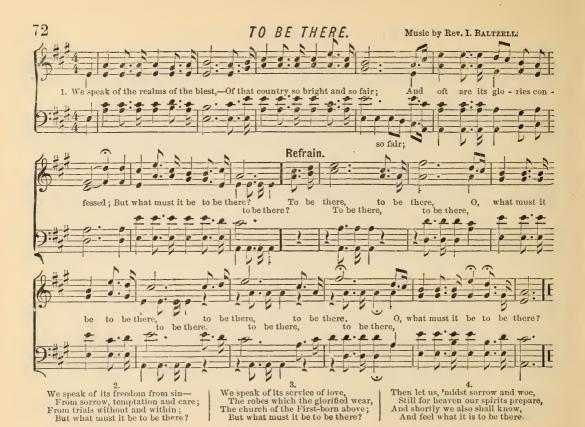


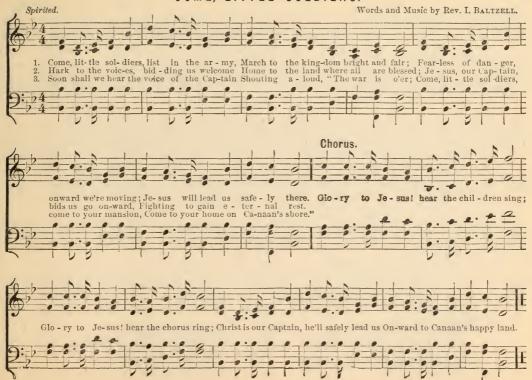






- 4 'Mid the mighty wave's commotion, 'Mid the storm's terrific roar,
 Our Captain stills the ocean,
 And we'll surely reach the shore.—Cho.
- 5 Sinner, leave the land of folly,— Leave a world of sin and pride; Come, be pure, be just and holy; Come, to glory with us ride.—Cho.
- 6 When we gain the port of glory;
 When we land on Canaan's shore,
 We'll repeat the pleasing story,
 As we shout for evermore.—Cho.



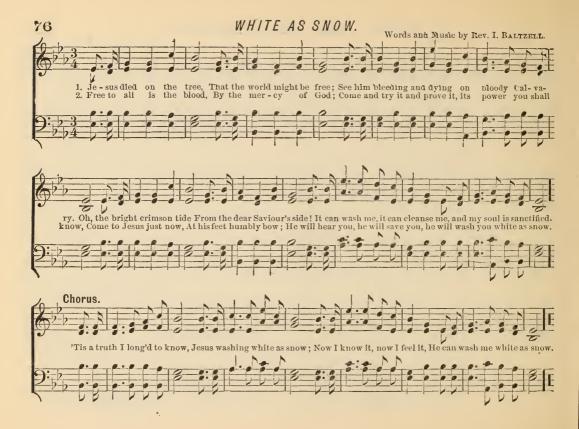




2 In season let us all be there,
Away to Sabbath School;
That we may join the opening prayer,
Away to Sabbath School;
There we can raise our hearts to heav'n,
And praise the Lord for blessings given.
Away, away, &c.

3 Let us remember, while at prayer,
When at the Sabbath School,
Our teachers' kindness, and their care,
Toward our Sabbath School.
We'll be submissive, good, and kind,
And every rule and order mind.
Away, away, &c.







2 'Tis the sweet flowing music that steals o'er the wave I Of Jordan's lone river, whose billows I brave: 'Tis the music of angels, who hasten to bear My soul o'er the waters to that blessed shore.-Cho.

3 A glimpse of bright glory now beams on my sight. I sink in sweet visions of heav'n's dawning light; Bright spirits are whisp'ring so soft in my ear Of heaven, sweet heaven! I long to be there.—Cho. Concluded from opposite page.

3 O. 'twas love pure and free Gave the ransom for me:

I will praise him, adore him, while trav'ling here below; Come and welcome, thrice welcome, my mercy you shall O. 'twas love for my soul

That his blood made me whole,

white as snow.

Do you long to be free?

Hear him speaking to thee,-

Come to Jesus to-day.

He will show you the way

Praise the name of Christ, our Saviour, for he washes To the ever-cleansing fountain, and wash you white as snow.



3 Oh, think not, when childhood and youth are no more, That Jesus will reign in the heart; For folly and pleasure may enter the door, And tender affections depart.—Cho.

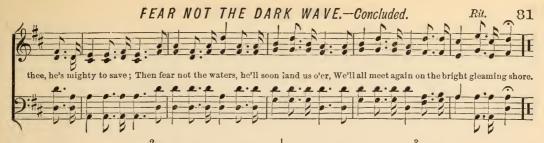
4 Dealy, then, no loneer, give Jesus your heart, He'll wash its defilements away; Forsake your vain pleasures, secure the "good part," And taste of its sweetness to-day.—Cho.



- To meet the glad band; To sing hallelujah forever With them, in that land.—Cho.
- 3 We're coming, we're coming, dear Saviour, Thy glory to see;

- A home with thy children forever, Give, Saviour, to me.-Cho.
- 4 We're coming, to tell the glad story To Jesus our King; And then, with the children in glory, His praises we'll sing.—Cho.

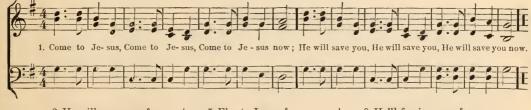




Then no longer I fear the dark wave,
For so many have passed by this way;
To the land where my Saviour has gone,
I will hasten, no longer delay.
For thousands have forded the stream,
And have safely attained yon bright shore;
Never sorrow or danger to fear,
For all sorrow and danger are o'er.—Cho.

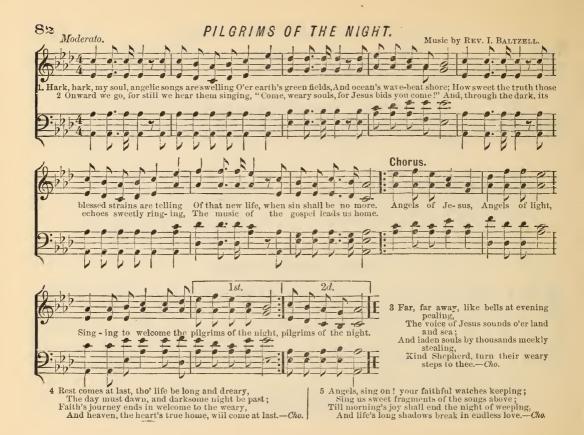
I am waiting upon the green shore,
But I fear not the waves as they roll:
When the Saviour shall call, I'll pass o'er
To the beautiful home of the soul.
There brothers and sisters, and all
Who have left us in days that are past,
Will be waiting to welcome us home,
To the beautiful land of the blest.—Cho.

COME TO JESUS NOW.

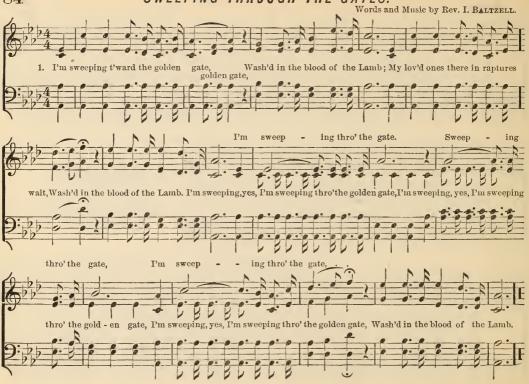


- 2 He will save you, &c.
- 3 Oh, believe him, &c.
- 4 He'll receive you, &c.

- 5 Flee to Jesus, &c.
- 6 He will hear you, &c.
- 7 He'll have mercy, &c.
- 8 He'll forgive you, &c.
- 9 He will cleanse you, &c.
- 10 Jesus loves you, &c.









Music by Rev. I. BALTZELL.



In her grave-robes calmly sleep-ing, Lies our sis - ter, still and cold; But her spir - it, an - gels waft-ed
 Now with-in that safe enclo-sure. Her pure spir - it, freed from cares, In the bo-som of her Sa-viour





To the ten-der Shepherd's fold; There she's resting, there she's resting, Rest-ing in the Shepherd's fold. She his love and fa - vor shares, For she's resting, for she's resting, &c.



3 When on earth, our sister with us Sang the songs of Jesus' love; Now, with saint and angel voices, Sings the songs of heaven above.

For she's resting, &c.

4 Saviour, grant us each thy blessing,
That, when life with us is o'er,
We may meet our sainted sister
On the bright and peaceful shore.
There she's resting, &c.

Concluded from opposite page.

2 I soon shall reach the golden shore,
Washed in the blood of the Lamb;
When I shall sing for evermore,
Washed in the blood of the Lamb.—Cho.

3 I'm nearing now the pearly gate,
Washed in the blood of the Lamb;
I hear the songs of those who wait,
Washed in the blood of the Lamb.—Cho.

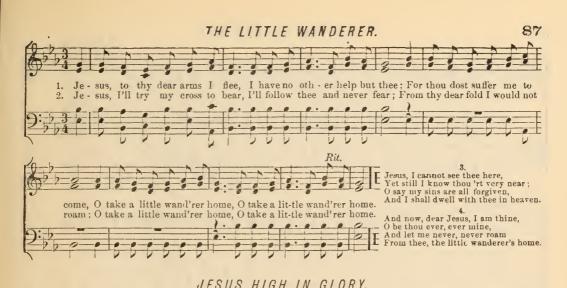
4 I'm sweeping through.—O, happy home,
Washed in the blood of the Lamb;
The holy angels bid me come,
Washed in the blood of the Lamb.—Cho.

5 I've gained at last the city bright,
 Washed in the blood of the Lamb;
 I've joined the ransomed robed in white,
 Washed in the blood of the Lamb.—Cho.



See the walls of jasper shining
In the light of Eden's day!
See the pearly gates wide open,
See the glorious golden way.—Cho.

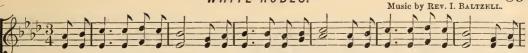
Hark! the thrilling songs of glory Floating o'er the silver wave; Join we, too, the heavenly chorus, "Jesus, Jesus died to save."—Cho. Onward sweeps the noble vessel,
In the harbor now we glide;
Anchor cast, all safely land,
We are with the glorified.—Cho.







WHITE ROBES.

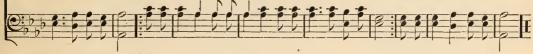


1. Who are those arrayed in white, Brighter than the noonday sun! Foremost of the suns of light, Nearest 2. These are they who bore the cross; Nobly for the Master stood; Suff'rers in his righteous cause, Foll'wers





the eternal throne. They have clean robes, they have white robes, Wash'd in Jesus' blood divine; of Emanuel, God. May a clean robe, may a white robe, (Omit. Wash'd in Jesus' blood, be mine.



3. Out of great distress they came;
Wash'd their robes by faith below
In the blood of yonder Lamb—
Blood that washes white as snow.

4. Clad in raiment pure and white,
Victor-palms in every hand,
Through their great Redeemer's might,
More than conquerors they stand.

5. Joy and gladness banish sighs; Perfect love dispels all fears: And forever from their eyes God shall wipe away their tears.

Concluded from opposite page.

 We shall gather home at last, Sorrow past, sorrow past;
 We shall hold our jewels fast In the kingdom;
 We shall dwell in perfect light, Holy light, holy light, Never dimm'd by tears at night, In the kingdom.—Chorus. We shall know each other there,
 Over there, over there,
 When our angels robes we wear
 In the kingdom;
 All that's purest, holiest here,
 Grows more dear, grows more dear
 In the mansions drawing near,
 In the kingdom.—Chorus.

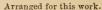
Arranged for this work.





Concluded from opposite page.

- 3. There's a beautiful land on high,
 Then why should I fear to die;
 When death is the way to the realms of day
 In that beautiful land on high?
- 4. There's a beautiful land on high,
 And my kindred its bliss enjoy;
 Methinks I now see how they're waiting for me,
 In that beautiful land on high.
- There's a beautiful land on high,
 And though here I oft weep and sigh,
 My Jesus hath said that no tears shall be shed.
 In that beautiful land on high.
- 6. There's a beautiful land on high,
 Where we never shall say, "good bye!"
 When over the river we're happy forever,
 In that beautiful land on high.





(We come, we come, with loud ac-claim, We come, we come, with loud acclaim, Let hills and val - leys sound his fame, Let Let the Re-deem-er's praise a - rise, Let the Re-deem-er's praise a - rise, From all that dwell be - low the skies, From





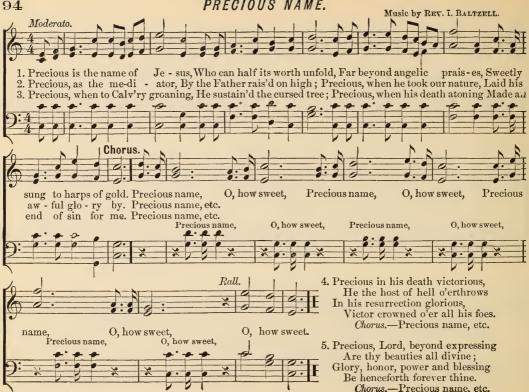
soon shall go to tell the pleasing sto - ry, And crown the Saviour Lord of all.



Your lofty themes, ye mortals, bring; In songs of praise divinely sing; The great salvation loud proclaim, And shout for joy the Saviour's name.

In every land begin the song; To every land the strains belong; In cheerful sounds all voices raise, And fill the world with loudest praise.





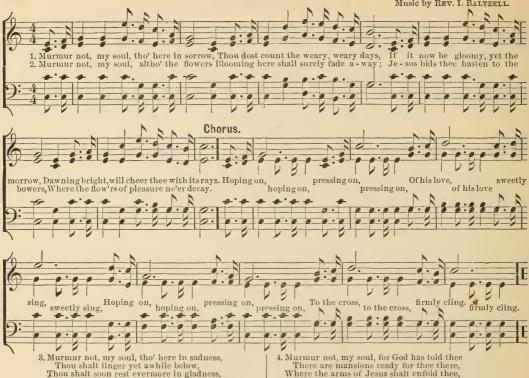






2. Hope on, and nope ever, no matter what comes.
While wand'ring thro' sorrow's deep places;
The hour before day is the darkest, they say,
Thus darkness and light interlaces.—Chorus.
G

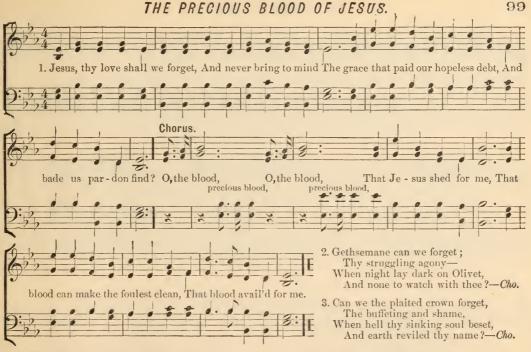
'Twill help us in life's earnest duty;
'Twill lift us from trials, and sorrow and tears,
To visions of splendor and beauty.—Chorus.



Where the streams of joy forever flow .- Chorus.

Where the arms of Jesus shalt enfold thee, And his glory freely thou shalt share .- Chorus.





- 4. The nails—the spear—can we forget: The agonizing cry-
 - "My God! my Father! wilt thou let Thy Son forsaken die?"-Cho.

5. Life's brightest jovs we may forget— Our kindred cease to love; But he who paid our hopeless debt, Our constancy shall prove. - Cho.





- 2. Lo! he now is passing by,
 Calls the mourner to him:
 He has died that you and I,
 Might look up and view him.
- 3. Though your sins like mountains high, Rise and reach to heaven; When your heart on him relies, "All shall be forgiven."
- 4. See the living waters move,
 For the sick and dying;
 Now resolve to gain his love,
 Or to perish trying.

- 5. Streaming mercy, how it flows, Now I know I feel it; Half has never yet been told, Yet I want to tell it.
- 6. Jesus' blood has healed my wounds, Oh! the wondrous story; I was lost, but now am found, Glory! Glory! Glory!
- 7. Glory to my Saviour's name, Saints are bound to love him; Mourners, you may do the same, Only come and prove him.

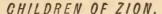
- 8. Hasten to the Saviour's blood, Feel it and declare it; Oh! that I could sing so loud, All the world might hear it.
- 9. If no greater joys are known
 In the upper region;
 I will try to travel on
 In this pure religion.
- Heaven's here, and heaven's there, Glory's here and yonder; Brightest seraphs shout, amen, While the angels wonder.

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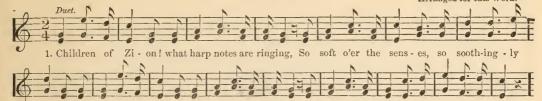
2. O, heaven is my home of rest,
 I long to reach its shore;
 To throw these troubles from my heart,
 To weep and sigh no more,
 I long for that bright land,
 Where I no more shall roam,
 O, steer my bark o'er Jordan's waves,
 For heaven is my home.—Chorus.

3. O, take me from this world of woe,
To my blest home above;
Where tears of sorrow never flow—
Where all the air is love;
My loved ones wait for me,
My Saviour bids me come,
O, steer my bark to that fair land;
For heaven is my home.—Chorus.





Arranged for this Work.



sweet! 'Tis the music of an-gels, their rapture re-veal-ing, That you have been brought to the Holy One's feet.



- Children of Zion, no longer in sadness
 Refrain from the feast that your Saviour hath given;
 Come, taste of the cup of salvation with gladness,
 And think of the bauquet still sweeter in heaven.
- Children of Zion, we joyfully hail you, Who've entered the sheepfold through Jesus the door, While pilgrims on earth, though the fire assail you, Press forward, and soon will the conflict be o'er.



Of the power of its life-giving stream;
And the glory ascribe unto Jesus, blest name,
So mighty from sin to redeem.—Chorus.

Then forever at home in that beautiful land, With the blood-washed so holy and clean; Will we sing the new song 'mid the angelic band, For this fountain once opened for sin.—Chorus.

Music by FRED. B. SCHELL.



The song-birds their praises warble
In forest, on hill, and plain;
But sweeter the songs of joy we raise,
To Jesus, for sinners slain.—Cho.

4 Then praises to God we'll render; In songs let our voices swell! He gives to his children joy and peace, And with them delights to dwell.—Cho.





- 3. They bade adieu to home,

 To friends and loved ones dear;
 They crossed the ocean's foam,

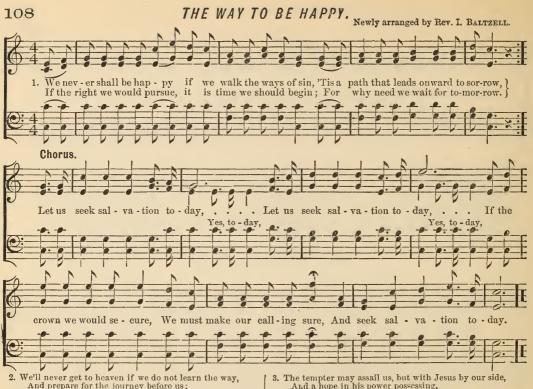
 They landed safely there.
 They raised the banner bright
 On Afrie's hostil shore,
 The heathen saw a light,
 Where darkness reigned before.
 Rejoice, etc.
- 4. Oh, see them coming home!
 The poor, degraded race!
 The Master bids them come
 To seek his saving grace.
 At Jesus' feet they fall;
 To heaven they lift their cry;
 He hears their simple call,—
 He saves them ere they die.
 Rejoice, etc.
- 5. Awake! the sun is high;

 The Master's calling you!
 Why stand ye idly by?
 There's work for you to do!
 Your treasures, prayers, and tears,
 Go, lay at Jesus' feet;
 And soon we'll sing the song
 Of victory complete.
 Rejoice, etc.

THE SAVIOUR CALLS.

Music by REV. I. BALTZELL.





And prepare for the journey before us;
If for Jesus we would live, we must always watch and pray,
And thus will his banner be o'er us.—Cho.

And a hope in his power possessing,

We will make his holy word still our counsel and our guide, And count every trial a blessing .- Cho.







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- 3. Thou glorious sun, his image bright,
 Who rul'st the seasons and the days,
 And thou, fair moon, who rul'st the night,
 Unite in your Creator's praise.
- Praise him, ye stars, whose trembling lights, Like scatter'd pearls, adorn the sky; Your silent course each heart invites, To praise the Lord who reigns on high.
- Praise him, ye founts, ye limpid streams, Ye rapid rivers in your course, Proclaim him in your murm'ring themes, Of every good th' exhaustless source.
- .6. O thou, for whom this wondrous frame, And all these creatures were design'd, O man! adore and praise his name In whom all beauties are combin'd.



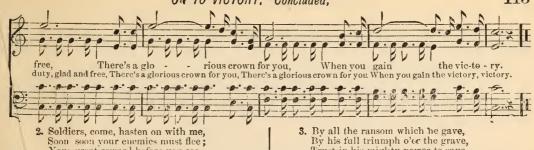
ry. See, how the foe-men take the ground, Hark, how the signal trumpets sound, List how the accents pour around,





Then a-wake, ye freemen true, Then awake ye freemen true, On to duty, glad and free, On to





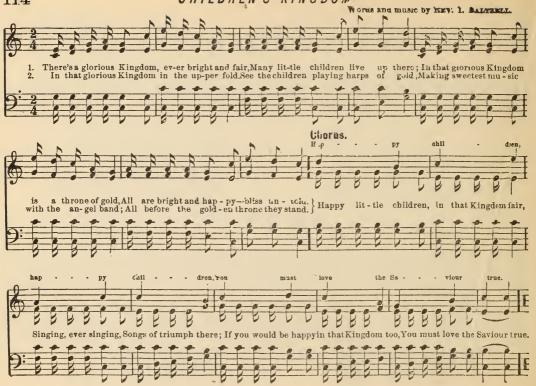
Soon soon your enemies must flee;
Your great reward before you see
Shining from on high.
Come, boldly take the glorious field;
You may be slain—but never yield;
You shall inscribe upon your shield,
"Victory, though I die."—Chorus.

O, my Father, lead thou me.

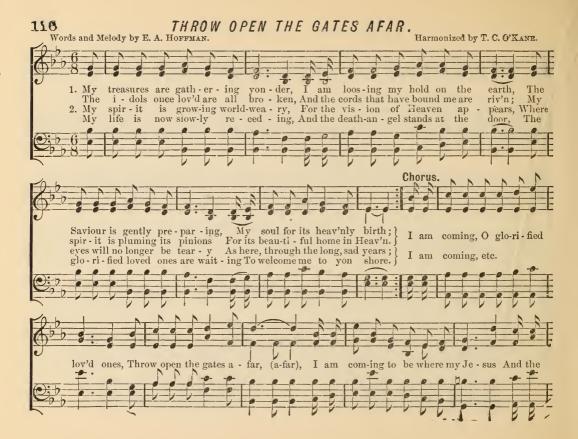
3. By all the ransom which he gave, By his full triumph o'er the grave, Trust in his mighty power to save, Firm and faichful be; And when the last dark hour in high, When the great tear-drop did is the eye, You shall in death's last parting sigh, Grasp the victory.—Chorus.

O, my Father, lead thou me.



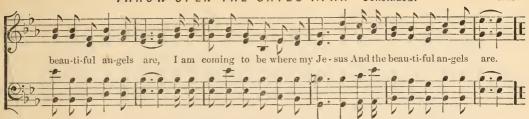








THROW OPEN THE GATES AFAR .- Concluded.



JESUS.

Music by J. K. COLE.



- 1. Let us sing to Je-sus, Let us bless his name, For to seek and save us To our world he came.

 2. Let us pray to Je-sus, He will hear our cry, And will send to help us From his throne on high.

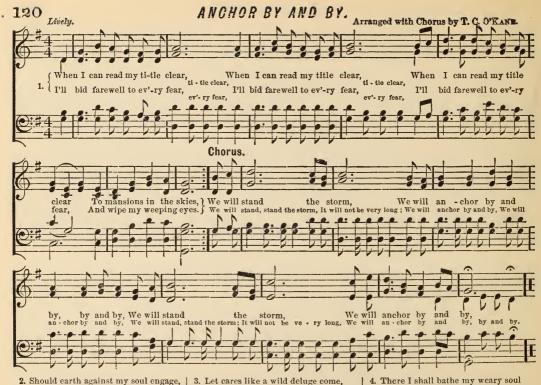
 3. Let us all love Je-sus, For he lov'd us so, That he died to save us From our sin and woe.







- 3. Now, gathered on deck, with their notes of sweet song, Both teachers and children, a glorious throng, They spy in the distance, the city's high dome, Where soon they shall dwell with their lov'd ones at home.
- Awaiting them there, in that sweet Eden land, Companions and friends, in multitudes stand, Now, reaching the port in the regions of light, In songs of sweet praises, with joy all unite.



And fiery darts be hurl'd,
Then I can smile at Satan's rage,
And face a frowning world.

Let storms of sorrow fall,—
So I but safely reach my home,
My God, my heaven, my all.

In seas of heavenly rest,
And not a wave of trouble roll
Across my peaceful breast.



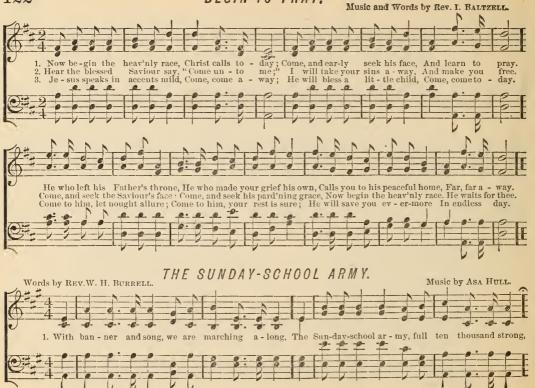


- 3. Just at an aged birch tree's foot A little boy and girl reclined; His hand in her's he kindly put, And then I saw the boy was blind.
- 4. "Dear Mary," said the poor blind boy,
 "That little bird sings very long;
 Say, do you see him in his joy,
 And is he pretty as his song?"
- 5. "Yes, Eddie, dear," replied the maid, "I see the bird on yonder tree;" The poor boy sighed and gently said, "Sister, I wish that I could see."
- 6. "The flowers, you say, are very fair,
 And bright green leaves are on the trees!
 And pretty birds are hopping there—
 How beautiful for one that sees.

- 7. Yet I the fragrant flowers can smell, And I can feel the green leaf's shade, And I can hear the notes that swell, From those dear birds that God has made.
- 8. So, sister, God to me is kind,

 Though sight, alas! he has not given;
 But tell me, are there any blind,

 Among the children up in heaven?"
- 9. "No, Eddie, dear, there all can see: But wherefore ask a thing so odd?" "Oh, Mary, he's so good to me, I thought I'd like to look at God."
- 10. "Oh, brother dear, the time draws nigh, When we shall leave this world behind, And dwell together up on high—"
 "O, sister, then I wont be blind."



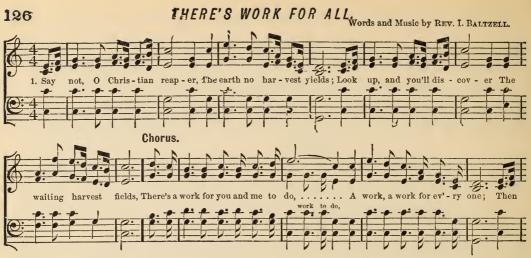




 There's a crown and a robe in that beautiful land, Which Jesus the glorions giver,
 Shall bestow upon those who are worthy to stand, It is only across the dark river.—Cho. Then we'll fear not the darkness that hides that bright shore, For the Lord shall be there to deliver; He will guide all safe to the bright evermore,

It is only across the dark river .- Cho.

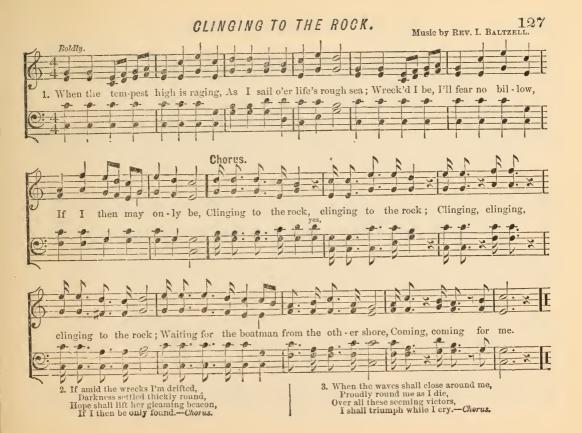






The summer will be o'er. Among the ripened harvests You'll find your work no more.-Cho.

- 2. Go forth with hope and courage, Go, wield the sickle's blade; Fear none of Satan's reapers,
 Though well they be arrayed.—Cho.
- 3. How many youth and children In this wide world of sin; How many men and women Your industry may win .- Cho.
- 5. But if, in faith, you labor,
 And gather sheaves of grain,
 With joy you'll hail the Master,
 When he shall come again.—Cho.









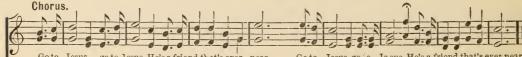
1. When the clouds are gath'ring o'er thee, And the sky is thick with gloom; When thy path looks dark before thee, And thou

2. When thy heart with grief is breaking, And thy soul is filled with fears; When no balm can soothe the aching, And no hand
[can wipe the

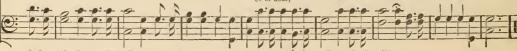


home, Go to Jesus, he will cheer thee Thro' this wilderness so drear, He's a friend that's ever near thee, Trust in him, and never fear. tears, Go to Jesus, he is waiting To receive you to his breast; He will drive away all sorrow; He will give your spirit rest.





Goto Jesus, goto Jesus, He's a friend that's ever near, Goto Jesus, goto Jesus, He's a friend that's ever near,



3. Does thy heart of sin distress thee?

Art thou longing to be free?

Dost thou feel, with all thy striving

Sin is ever conquering thee?—Cha.

4. Go to Jesus, he is calling,
"Weary pilgrim, come to me;
Bring your every burden with you,
I will quickly make you free."—Cha



- 2. I am thinking of home where they need not the light
 - Of the sun, or the moon, or star;
 For no night ever comes, but the traveller may Sweetly rest in that home afar .- Cho.

- - Happy kindred who've gone before;
 Ye have gone to the home where the weary all rest,
 To the home on the blissful shore.—Cho.

Music by J. J. Hoor



1. We come to thee, dear Saviour, Just because we need thee so, No other name can save us, Oh, what bliss that name to know!





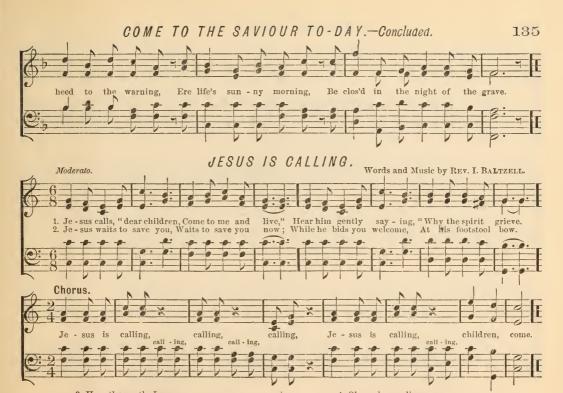
We come to thee, dear Saviour, None will have us, Lord, but thee; And we want none but Jesus, And his grace that makes us free. O bountiful salvation! &c.

We come to thee, dear Saviour, It is love that makes us come: We are certain of our welcome, Of our Father's welcome home. O bountiful salvation! &c.

We come to thee, dear Saviour, For to whom, Lord, can we go, The words of life eternal From thy lips forever flow. O bountiful salvation! &c.

We come to thee, dear Saviour. And thou wilt not ask us why: We cannot live without thee, And still less without thee die. O bountiful salvation! &c.





3. Hear the gentle Jesus
Speaking now to you;
"Trust in me forever;
I will guide you through,"—Cho.

4. Oh, no longer linger,
When he bids you come;
Come, oh come, to Jesus,
While there yet is room.—Cho.



Faint not, Christian, Jesus near,
Soon in glory will appear
With the holy band of angels in the sky;
Christ, the Lord, is over all,
He'll not suffer thee to fall,
But will save thee in his home of love on high,—Refrain.

See the harpers in the sky;
Patient wait, and thou shalt join the holy band,
Soon with them you'll join the song
Of salvation, loud and long;
In the kingdom of the holy thou shalt stand.—Refrain.



2. Sweetly on Jesus I repose, Kindly protected from my foes; Willing to suffer day by day, Willing to follow Christ, the way.—Cho.

3. Now, blessed Saviour, keep thy throne, In my poor heart, now all thy own, Now Saviour, take me, thou art mine, Bless me, and seal me ever thine.—Cho.

WHAT SHALL THE HARVEST BE?



3. Sowing the seeds of a lingering pain, Seeds of remorse in a maddened brain; Oh, at the judgment you'll meet them again, Dark will the harvest be.—Cho. 4. Good seed keep sowing wherever you go; Never be idle while here below: Jesus will water it, cause it to grow, Great will the harvest be.—Cho.







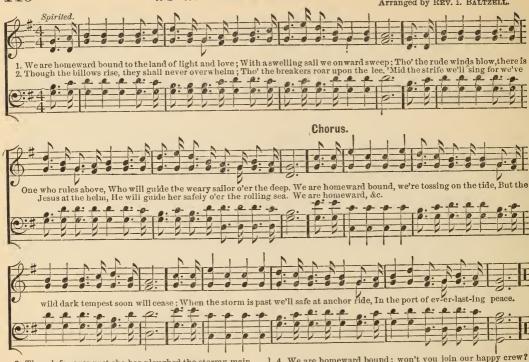
cend-ing, Thus to bless our infant race. Lovest thou the blessed Saviour? Hast thou heard the great command? bro-ken, Till its bounty we re-ceive. Lovest thou, &c.





- 3. Who, without that word of blessing, Could our dark estate have told?
 Sin and woe our souls distressing,
 Lost, and wandering from his fold.—Cho.
- 4. "Feed my lambs!" ye pastors, hear it! Feed the flock of his own hand; Oh, for him, let us, revere it,— Keep the Shepherd's last command.—Ch

Arranged by REV. I. BALTZELL.

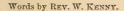


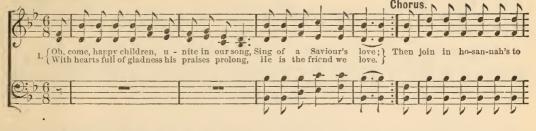
3. Though for ages past she has ploughed the stormy main, She's as worthy as in days of yore;

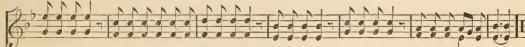
'Mid the rocks and shoals, and the fearful hurricane, She has thousands brought to Canaan's happy shore .- Cho.

4. We are homeward bound; won't you join our happy crew? Come aboard, poor sinner, while you may;

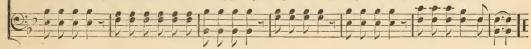
To the eye of faith there's the better land in view, 'Tis the land that shines with never-ending day .- Cha.







Jesus, our King, Loud let the chorus exultingly ring, Sing of his love, Sing of his love, Sing of a Saviour's love.



2. We'll sing of his mercy who for us hath died, Sing of a Saviour's love; Rejoicingly sing of our Lord crucified,

He is the friend we love. - Cho.

- 3. We'll praise him for coming our souls to redeem,
 - Sing of his wondrous love;
 Till earth's happy millions shall join in our theme,
 Praising the friend that we love.—Cho.
- 4. Oh, do you not hear him, now bidding you come, Come to his arms of love?

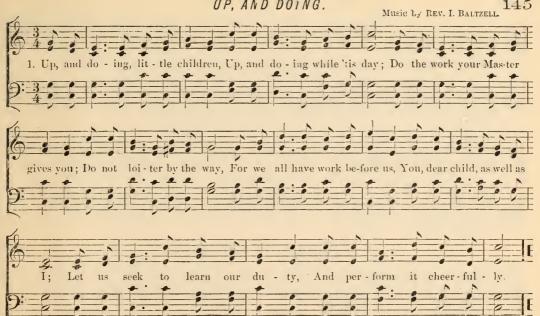
- Then, why will you tarry? for yet there is room, Room in his arms of love.—Cho.
- Oh, come, then, and join in the song that we sing, Singing of him we love;
 Join all your glad voices in praise to our King, Praises to him we love.—Cho.
- 6. Then, glory to Jesus, shall still be our song, Glory to him we love;

For glory and praises unto him belong, Praises to him we love.—Cho.





3. They are happy and blessed, I know, Reclining beneath life's blest tree; With their garments as white as the snow, They are watching and waiting for me.—Cho. I am longing to share in the rest,
 Away to their arms I would flee;
 Where so pure, and so holy and blest,
 They are watching and waiting for me.—Cho.



2. Up, and doing, little children, Help the poor whom Jesus loves; Tell the sinner of the Saviour, Who still lives to bless above. Follow hun who died to save you, Never, never cease to pray,—
Pray for pardon, pray for blessing,—
Pray for guidance every day.

K

3. Up, and doing, little children, Trust not to thyself alone; But work out your own salvation, Through the grace of God's dear Son. Jesus loves you, little children, Turn not from his love away; But go forth and do his bidding; Up, and doing while 'tis day.





1. When Sab-bath's hallowed morn I greet, What makes its sa - cred hours so sweet? The thought that I





2. When to the closet I repair. To tell my wants to Jesus there, What is the burden of my prayer? My class, my class.

3. When o'er the verdant fields I stray, 5. And when from sorrow I am free, Or, roaming at the close of day, What thoughts beguile me on my My class, my class. [wav?]

[4. When mingling with the busy throng, Or, singing as I march along, What is the burden of my song? My class, my class.

And saved in blest eternity. What is it there I'll wish to see? My class, my class.

REMEMBER THY CREATOR.



1. "Re-member thy Cre - a - tor," Now in thy youthful days, And he will guide thy foot teps thro' Life's uncertain ways.

2. "Re-member thy Cre - a - tor," Ere in thy sun-ny way, The flow'rs of hope shall fade and die, Sorrow end the day.

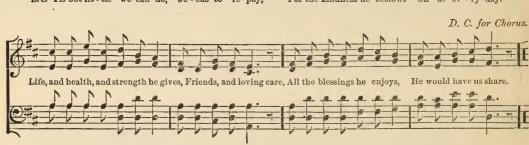
3. "Re-member thy Cre - a - tor," He calls in tones of love, He offers you e - ter - nal joy In his home a - bove. 4. Then, when life's storm is over. And thou from earth art free. Thy God will call thee to his home In e-ter - ni - ty.



'TIS BUT LITTLE WE CAN DO.

From S. S. BLACKBOARD. By permission of A. O. VAN LENNEP.

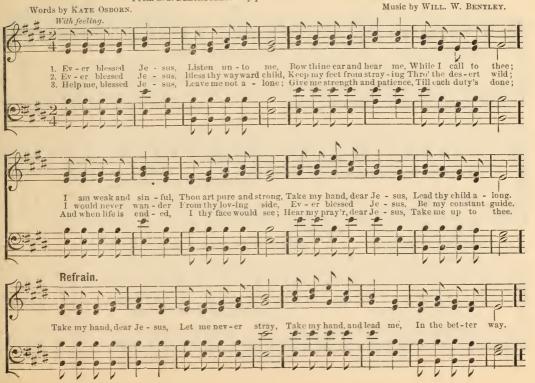


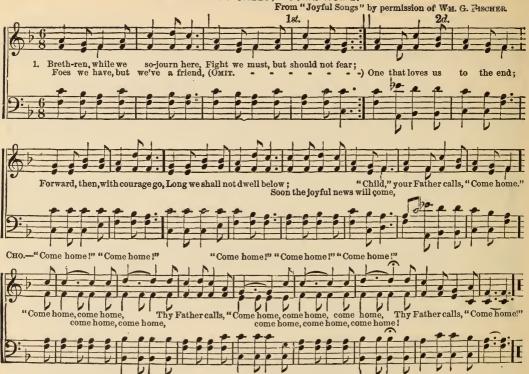


Little hands have work to do
 Jesus will approve;
 He will teach them how to be
 Ministers of love.
 Little ones can go to him,
 Asking him to fill
 Little hearts, that they may be
 Strong to do his will.

3. He would have us kind and good,
Ready to forgive;
He would have us work with him,
In his presence live.
Every day, and every hour,
Good we may impart,
If the loving Saviour finds
Room in every heart.

From S. S. Blackboard. By permission of A. O. Van Lennep.

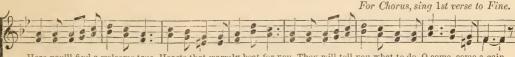




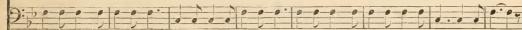








Here you'll find a welcome true, Hearts that warmly beat for you, They will tell you what to do, O come, come a-gain.



- 2 Would you leave all sinful ways?
 Come again, come again;
 Would you join our cheerful lays?
 Then come, come again.
 We are bound for Canaan's land,
 Will you come and join our band?
 We will take you by the hand,
 O come, come again.
- 3 Words of comfort you shall hear,
 Come again, come again;
 From the Book we love so dear,
 Then ecne, come again;
 Jesus suffered on the tree,
 Jesus died for you and me,
 His disciple you may be,
 O come, come again.
- 4 Come on every Sabbath day,
 Come again, come again;
 Never, never stay away,
 O come, come again;
 Now improve the hours that fly,
 They are gliding swiftly by,
 You are not too young to die,
 Then come, come again.

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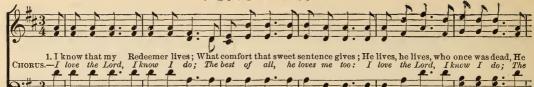
Soon the joyful news will come, "Child, your Father calls you home."

3 But of all the focs we meet, None so oft mislead our feet— None betray us into sin, Like the foes that dwell within; Yet let nothing spoil your peace, Christ shall also conquer these; Then the joyful news will come, "Child, your Father calls you home."

2 In the way a thousand snares Lie to take us unawares: Satan, with malicious art, Watches each unguarded heart; But from Satan's malice free Saints shall soon in glory be;



I LOVE THE LORD.





He lives to bless me with his love; He lives to plead for me above;

He lives, my hungry soul to feed;

He lives to help in time of need.—Cho.

He lives, and grants me daily breath;

He lives, and I shall conquer death; He lives my mansion to prepare;

He lives my mansion to prepare; He lives to bring me safely there.—Cho.

He lives, all glory to his name; He lives, my Saviour, still the same; What joy the blest assurance gives, I know that my Redeemer lives.—*Cho.*

He lives, my kind and gracious friend; He lives and loves me to the end:

He lives, my Prophet, Priest, and King; He lives, and while he lives, I'll sing.—Cha

FIRMLY STAND.







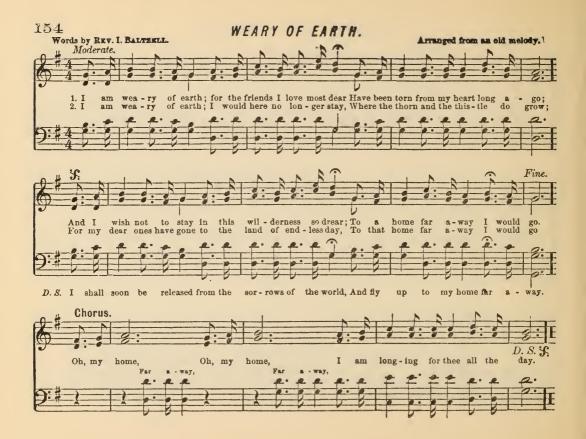
Once our father freemen cried,
"Victory or death" betide!
But with Jesus on our side
We'll conquer too.
There to die the battle won:

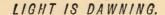
There to die, the battle won; There to fall, the warfare done; Glory, brighter than the sun, Will be our due.

Firmly stand, etc.

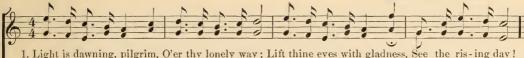
Christ, our Captain's name we boast,
Quells the dark Satanic host;
Fall we then, each at his post,
As Christians brave.
Then in glory we shall meet,
Row before the Saviour's feet,
And we'll sing, forever sweet,
His power to save.

Firmly stand, etc.



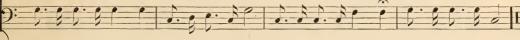


Music by Rev. I. BALTZELL.



1. Light is dawning, pilgrim, O'er thy lonely way; Lift thine eyes with gladness, See the ris-ing day!
2. Jesus comes to cheer thee All thy journey through; He will chase thy sorrow Like the morning dew.





3. Yes, the night is passing,
Soon it will be done,
For the hills are gilded
With the rising sun.—Cho.

4. Weep no more, O pilgrim,
Soon the night will end;
Thou hast spent it weeping,
Joy shall morn attend.—Cho.

5. When to endless glory,
Pilgrim, thou shalt come,
Thou shalt rest forever [ChoIn thy long-sought home.—

Concluded from opposite page.

3. I am weary of earth; I am longing for my home
In the far distant land of the blest;
Where no tear dims the eye, and no sorrows ever
come,
In that home far away I would rest.—Chorus.

4. I am weary of earth; I am longing to be gone To that mansion of glory on high; I am weary, my Saviour, of weeping here alone, To my home far away let me fly.—*Chorus*.

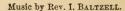
5. I am weary of earth; I am waiting for Thy call, Let the chariot no longer delay;

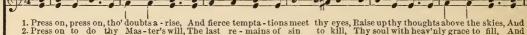
I am waiting, I'm waiting, I'm waiting, Lord of all;

Let me fly to my home far away.—Chorus.



Smoothly.





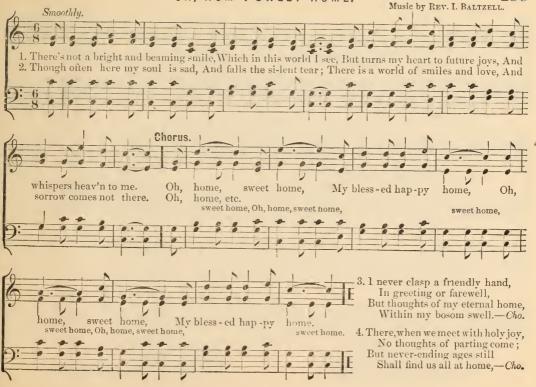






Press on, that perfect love to feel, Which doth by death the witness seal, As Jesus doth himself reveal, O, still press on .- Chorus.

Press on, until with joy you see
The depth of Jesus' love to thee,
Till by his side you're pure and free,
O, still press on.—Chorus.







No sorrow that land can invade,

For it lies just beyond the tomb.

4 O, when will our spirits ascend To dwell in that heav'nly clime, Where pleasures ne'er have an end, In the regions of bliss sublime.





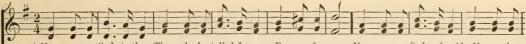


- Let every servant of the Lord Gather the harvest in, And have their sheaves securely stored; Gather the harvest in, Cho.—Gather the harvest in, etc.
- 5 Then when our work on eart h i done We'll shout the harvest home, And then with God's beloved Son, We'll shout the harvest home. Cho.—Shout the harvest home, etc.



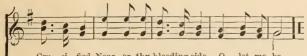


Music by Dr. Thos. Hastings.



1. Near - er, my God, to thee, Thou who hast died for me, E - ven for me. Near - er, my God and guide, Nearer the 2. Near - er, oh, Son of God, Thy yoke will bear the load Which burdens me. Near - er, oh, Son of God, Near - er the S. Near - er, my God, to thee, My soul would ev - er be, For - ev - er be, Near - er to God, the Son, Near - er the





Cru - ci - fied, Near - er thy bleeding side, O let me befee - ble clad, Come, oh, my Guide and God, Near-er to me, Ho - ly One, Near - er the Three in Oue, O let me be.



4.

Nearer my heavenly home, Where I shall never roam, No, never roam. O, how my soul doth long To join the holy throng; Come, Holy Spirit, come And bear me home.

Concluded from opposite page.

2 Our home beyond, the land of rest;
Beautiful world of peace,
In thee our souls are ever blest;
Beautiful world of peace.
Dear Lord of love, we are in thee
From sin forevermore set free;
Our home beyond, our home beyond,
Beautiful world of peace.—Chorus.

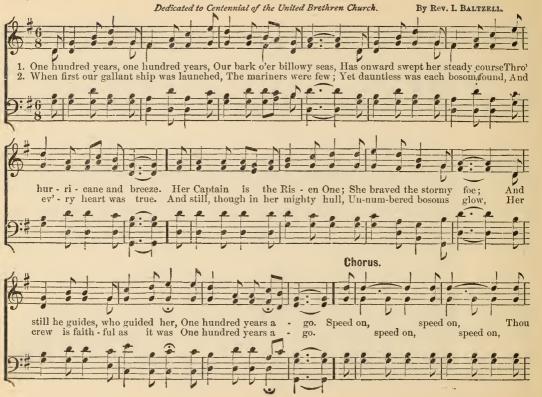
3 Our home beyond thy gates of light;
Beautiful world of peace,
Soon, soon will greet our yearning sight;
Beautiful world of peace.
And soon our feet shall touch the shore,
To tread the ways of earth no more;
Our home beyond, our home beyond,
Beautiful world of peace.—Chorus.



But we wish we were there by the throne.—Cho.



ONE HUNDRED YEARS AGO.





3 True to that guiding star which led
To Israel's cradled hope;
Her steady needle pointeth yet
To Calvary's bloody top.
Yes, there she floats, that good old ship!
From mast to keel below,
Seaworthy still as she was found,
One hundred years ago.—Chorus.

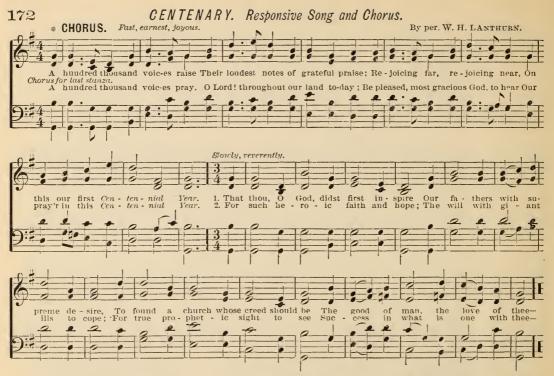
4 Then, onward speed, thou brave old bark, Yes, onward in thy pride, O'er sunny seas and billows dark With Jesus as thy guide.

Still sacred is each plank and spar, Unchanged by friend or foe, Just as she left the port of hope One hundred years ago.—Chorus.

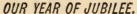


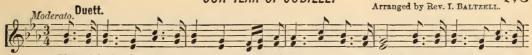






^{*} Commence with the Chorus, and repeat it as a response after each stanza; except the last, to which sing the "Chorus for last stanza." The best effect will be secured by singing the Hymn as a Solo, or Duet, (Soprano and Alto,) the Chorus commencing very promptly at the conclusion of each stanza of the Hymn.

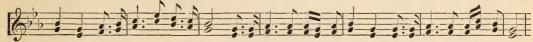




1. Bless-ed Christ, thou ris-en Sa-viour,
2. Lord, within thy sa-cred tem - ple,

3. Forms that long have borne life's bur-den, 4. Then, when all the gold en a ges

Grate-ful praise to thee we bring, While with thankful hearts and We thy peo - ple love to be, Cel - e - brat - ing here to-Now are bending t'ward the grave, Lips that oft have told the Have fulfilled their song of praise, All the earth - ly choirs or



voic-es, Glad ho-san-nas sweetly sing; Through long years of wondrous blessing, Thy dear guiding hand I see. gether, This our year of Ju-bi-lee; Here with reverend head and hoa-ry, Now in wor-ship bow-ing down, sto-ry Of the Saviour's power to save, They will soon be hushed for-ev-er, Happy voic-es, that we love, voic-es Blend with heaven's seraphic lays, With the glorious Church triumphant Saved thro' Christ's redeeming love,



Concluded from opposite page.

- 3 For all their hard and patient toil— Their preparation of the soil; The sowing of the seed in tears, Through many long and weary years.
- 4 For God-like power to work and wait, Yet not a jot of zeal abate, And in the darkest hour repeat, "With God there can be no defeat."-Cho.
- 5 For precious fruit already grown From seed, in tears and faith, long sown, For thousands in that blest abode, A hundred thousand on the road. -Cho.
- 6 For what of good already done; For much accomplished, more begun; For battles fought, and victories won, All in the name of thy dear Son:-Cko.
- 7 For humble record of the past, For progress sure, if never fast; For brighter hopes, for future years, And glory that e'en now appears;—Cho.
- 8 That all our future power may be Full consecrate, O Lord, to Thee, And that thy blessing may attend Thy people alway to the end.—Cho.



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